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MAY, 1982

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(see page 19)

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We and our friends spent a wonderful New Year's Eve dancing to the Sets in Order Premium Records that you produce and distribute. I'm sure we speak for similar groups all over the world when we say a big "thank you" to everybody, callers and all, who helped to make it all possible.

Irene and Dick Taylor
Churchdown, Gloucester, England

Dear Editor:

About nine or 10 years ago, Blue Star Records released a hoedown called "Rain," the flip side being called "Racket." Then approximately a year ago they released another hoedown, this one called "Bedew," and the flip side called, "Fracas." The release numbers are BS 1882 and BS 2120. As near as I can tell, the two records are identical, even down to the names being similar. Is this a common practice among record labels, releasing the same record twice under different titles? In my 10 years of calling experience, this is the first time I have come across this situation. Usually if a popular record is re-released, it has kept the same name and been advertised as such. I'm not questioning the honesty of such a reputable and longstanding record label as Blue Star, but the reasoning behind such a practice escapes me.

Rodney G. Bradish, SSgt
Box 3854
APO San Francisco 96328

Anyone from Blue Star or any other record label care to write Rodney direct? — Editor

Dear Editor:

I want to take this chance to report to you that our club is growing. We now can dance Plus I and II levels and we just started a new class with almost 100 beginners.

Mark Chang
Taipei, Taiwan

Dear Editor:

Thank you for a great year's reading about square dancing. When the magazine arrives, I can't do anything around the house until I get it read. Last spring I had a wonderful time dancing with Ray Mason and the Waimarie

Please see **LETTERS,** *page 63*

SQUARE DANCING

(ISSN 0037-2889)

OFFICIAL PUBLICATION OF THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

VOL. XXXIV-NO. 5

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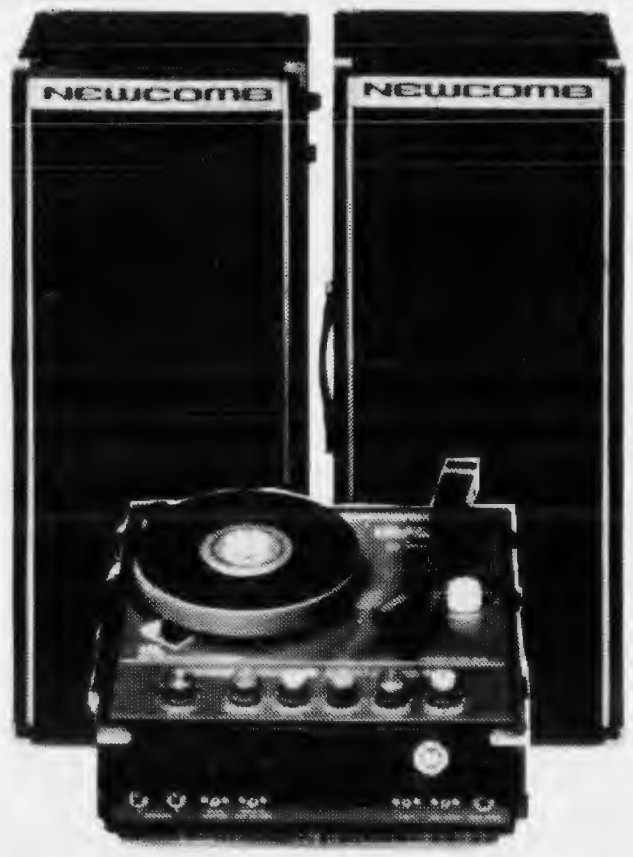


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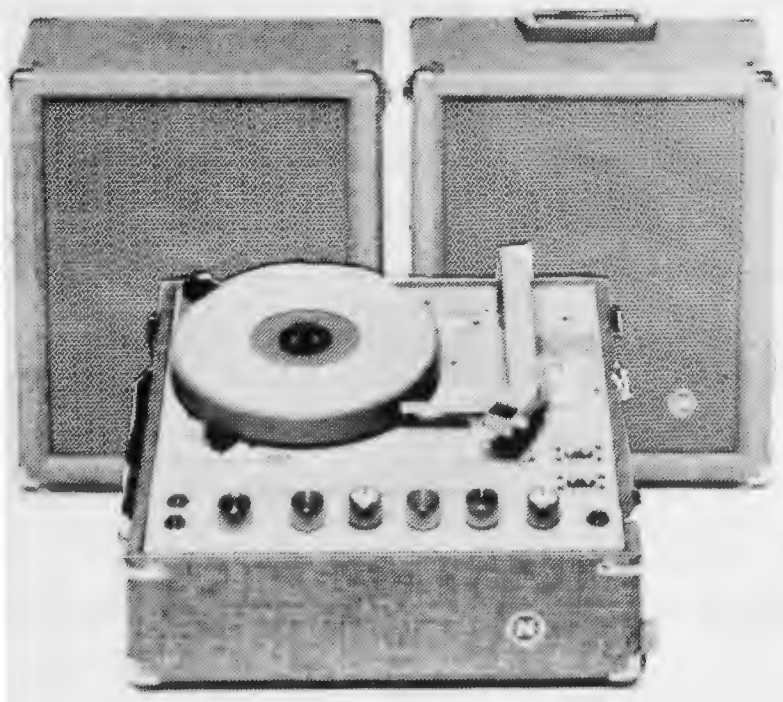


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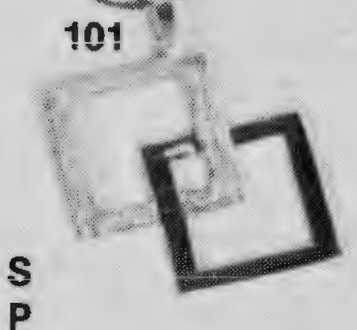
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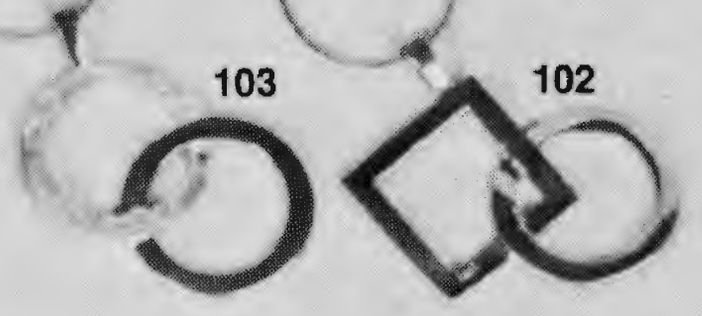
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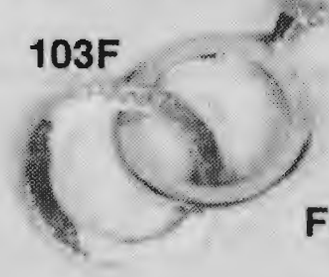


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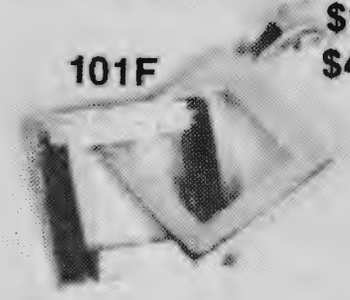
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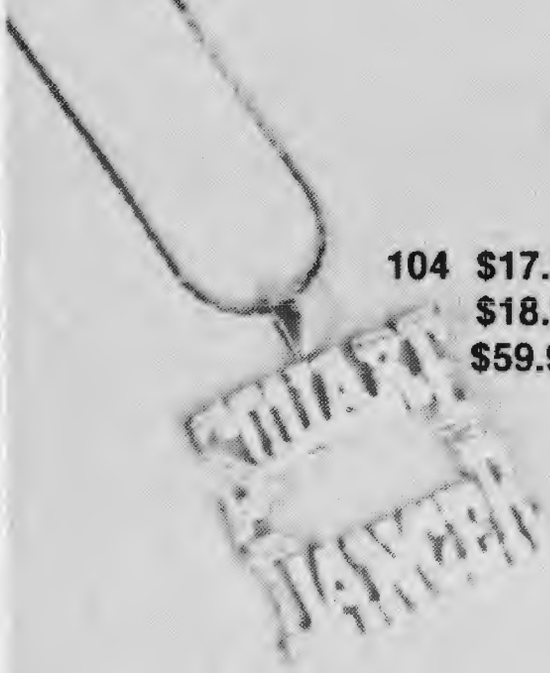


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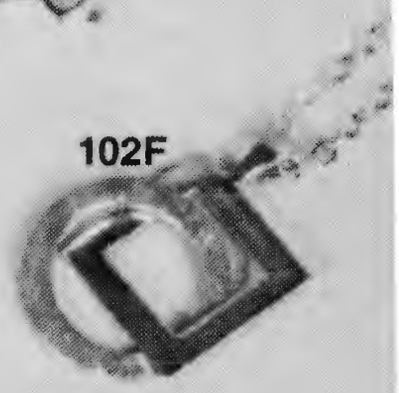
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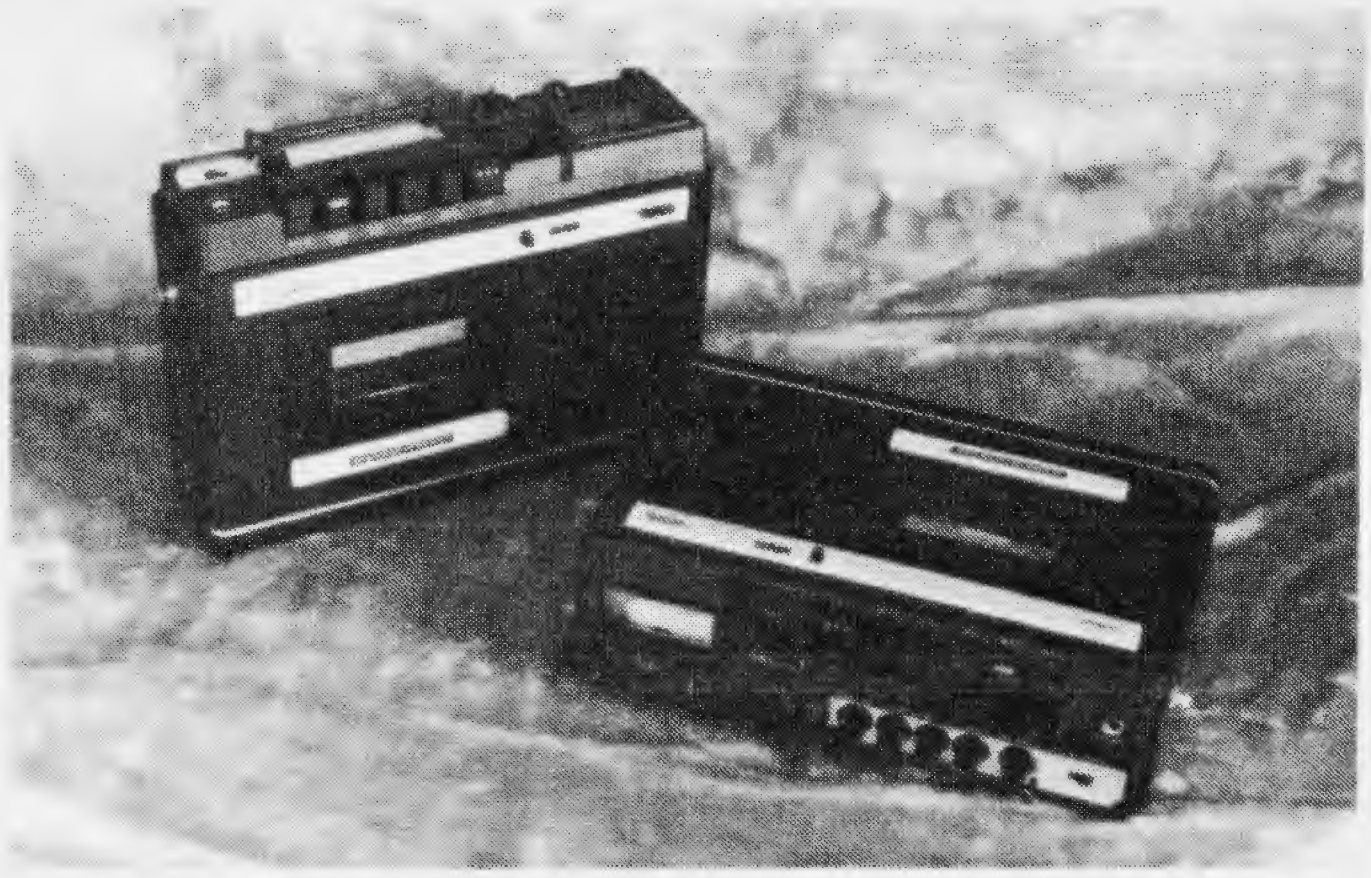
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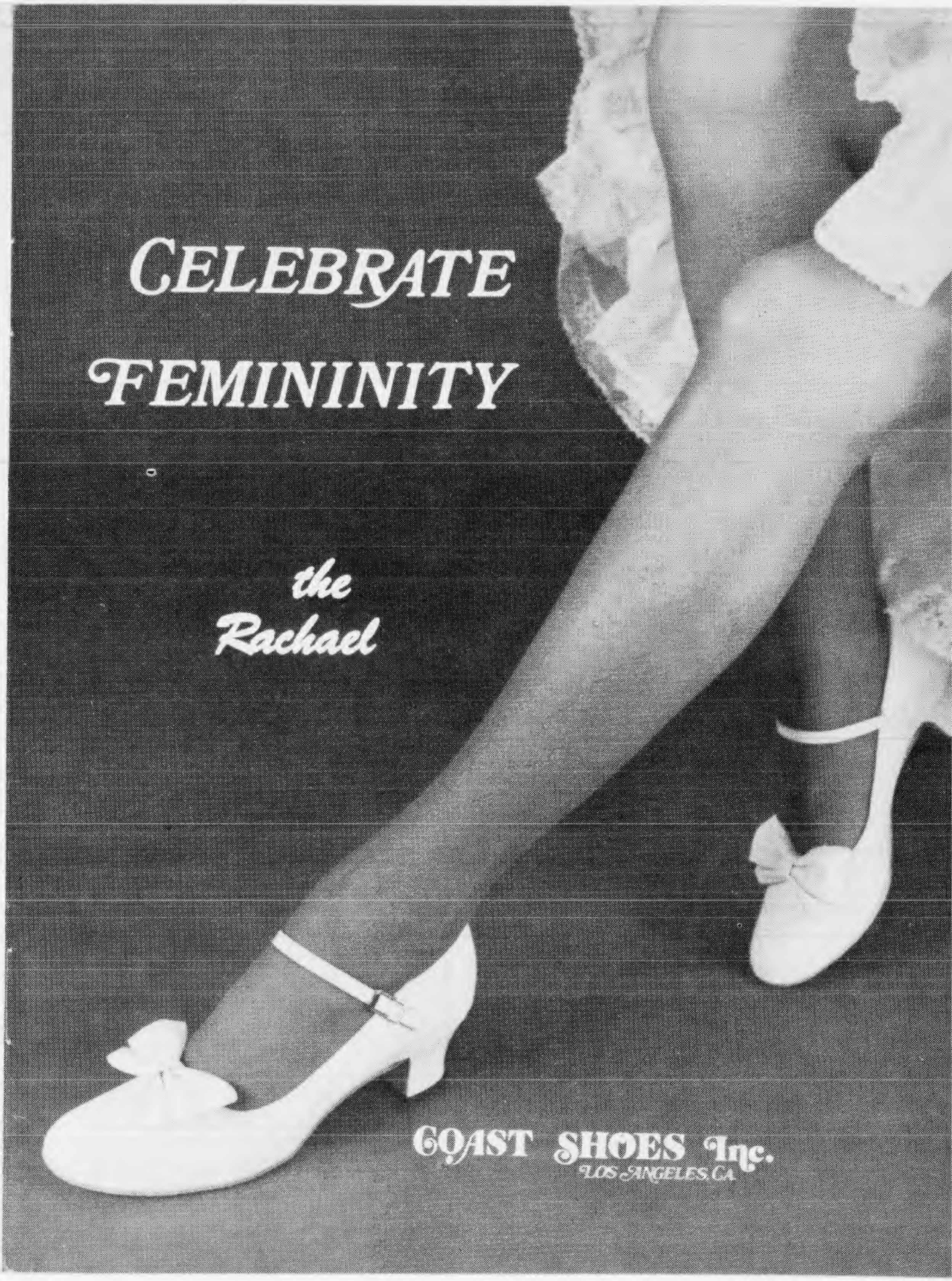


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May, 1982

THE WORLD KEEPS CHANGING on us as evidenced by so many things. Take a person's work-life for example. The forty-eight hour work week is a thing of the past; the forty-hour work week replaced it some time ago and we know of a number of places where thirty-six hours is par for the course today and the four-day work week is standard in many areas. This means the average working man or women may expect to be faced with more "playing time" than ever before.

Although compulsory retirement requirements are tapering down a bit, allowing those who wish to work long past their customary sixty-fifth birthday, many are hanging up their work clothes, business suits and uniforms while still in their forties and early fifties.

Obviously this is opening up a brand new area of leisure living. Hobbies, sports, travel, crafts and all spare time activities are taking on new meaning. And, to be sure, square dancing will claim a fair to large share of the potential.

Those who are shaping square dancing for the future need to understand the whole, sometimes complex, world of leisure and consider the place square dancing will fill in meeting the needs of those who are retiring. There are the men and women with loads of time on their hands who, in some situations, can dance several times *every* day. At the same time we must continue to think of square dancing as also being an activity for the young, married couples who are faced with family raising and with a maximum of perhaps one night per week to devote to the activity. Is it possible with the needs so different to come up with a working plan that is suitable for everyone? The retiree, dancing many times each week and the once-a-week dancer represent those standing at opposite poles, all of whom need to be considered when planning for the future.

This month, starting on page 16, we take a look at the square dance world of the retiree living in little Utopias across the land, especially in the warm belts of the southern states, and we point up some of the challenges faced by square dance leaders who are planning for the future.

What's In A Name?

THOSE AMONG YOU who have danced the "oldies," who cut your teeth on the traditional and have survived into the contemporary world of square dancing, must notice the changes in the way dances are named these days. A few generations ago, every patter call had a name. Sometimes these dances derived their titles from a certain location such as Yucaipa Twister or Sepulveda Tunnel. Occasionally, there would be a state classification of dances such as the Arizona Double Star, the Texas Star and Arkansas Traveler.

This naming of dances goes back quite a way. For some of those created during this country's Revolutionary period and the years immediately following, we have Hull's Victory, British Sorrow, Green Mountain Volunteers and a long list of others. Dance titles at one time would tell you something about the figure itself. The Grapevine Twist not only named but described a pattern which consisted of a string of dancers being led by one individual around and through another couple. Two Stars in the Night (Venus and Mars) described a cog wheel dance made up of two interlocking, turning stars.

In contrast, today's patter calls for the most part are nameless. They are ad lib combinations of basics and, except in rare cases, have no title. Singing calls, on the other hand, continue to be named but for the most part, simply *borrow* the title of the ballad or song from which they are adapted. This is not new for singing calls have always gone this route from the days of Life on the Ocean Wave, My Pretty Girl and Trail of the Lonesome Pine to Alabama Jubilee and Just Because up to the recent Summer Sounds, Tie a Yellow Ribbon

'Round the Old Oak Tree, and Elvira. We can't help but wonder what some dance researcher may think 100 years from now as he looks at all the titles and begins to run across some of the current offerings. One corker would be The Med Fly song. This should call for considerable research.

Square Dance Week, 1982

THIS YEAR LEGACY, the international communications group for square dancing, will spearhead the Square Dance Week program. This means, basically, that the program that has been officially in effect for well over ten years and even longer, unofficially, will be greatly enhanced. Square Dance Week celebrated on an international basis should attract the attention of non-dancers, not only here in North America but throughout the square dancing world.

The concept of Square Dance Week, as we now know it, arrived in 1970. Prior to that time, square dance groups scattered geographically throughout North America would celebrate their own square dance day, weekend or week. This meant that celebrations might be going on across the country in different areas at different times throughout the

With the growth of the activity, it became apparent that we needed some simultaneously coordinated program that would attract the attention of the general, non-dancing public. In lieu of an ultra-expensive Madison Avenue approach with television, paid magazine advertisements, etc., it was felt that the dancers themselves working through area associations and publications could settle upon a date and then coordinate in a program that would cost little but produce much.

Leaders on the west coast of Canada and on the east coast of the USA helped to determine the latter part of September, just preceding the start of new dancer classes, as the period that would accomplish the greatest good. The dates set continued from the third Monday each September through the following Sunday. Thus, with proclamations by mayors, provincial and state government officials and with the cooperation of the local press, an effective campaign could be waged.

The program in the second year, 1971, was extremely successful. With the cooperation of city, state and provincial governments almost 80 percent of the areas throughout North America participated. This year, with Legacy at the helm, the program should have added impact and in the coming months, we will be providing you with ideas for attention-getters, special performances, leads into attracting television and local press etc. We join Legacy in inviting you and your area to participate in 1982.

Callerlab '82

LAST MONTH saw the largest single gathering of callers and their partners ever assembled under one roof. The location was the MGM Grand in Reno, Nevada, and the event, the 9th Annual Callerlab Convention.

As was the case in the other get-togethers, the appeal of these yearly sessions is the gathering of such a great number of men and women who have in common the teaching and calling of square dances. The purpose of these conventions is communication and learning. The best known callers in the business, the big-name veterans, are able to mingle and share ideas on an equal level with the newer and perhaps less experienced caller/teachers.

All those who attended shared concern for the future of square dancing and all were tremendously involved in the decisions coming out of Callerlab that may affect square dancing in the future. As we'll be reporting next month, the basics were a prime subject among the convention-goers. Leadership improvement, voice training and choice of material were just some of the topics covered in the three-day session.

A timely theme set the pace for the Convention. *Classes for new dancers* were looked at, discussed, pulled apart and looked at again. Panels discussed the new dancer's situation from the time of entering class, the motivation needed to see a person through class successfully and that all-important transition stage that moves the dancer from class to club.

Square dancing with all of its color, its great music and many plus factors required this session to point up the need for an even greater emphasis being placed on that initial period of training that every dancer must experience. □ □ □

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Dear Square Dancer,

As you read this, many of you are about to conclude your class experience. If you started last September, then, in all probability, you will be completing your 29th lesson — the number Callerlab specifies for learning the movements in the Basic Plateau — sometime this month. For many of you this will mean a transference into club dancing. For others, perhaps, summer workshops and for others of you, backyard parties, dancing to records to keep your skills honed for the start of the busy fall square dance schedules.

In class you learned a number of basics from which the callers in your future will extemporize pleasurable dancing. But, if you'll think back, you probably learned a lot more than that.

Learning to listen is perhaps the most difficult skill any new dancer needs to master. The longer you have been out of school — out of a learning atmosphere — the more difficult it is to adjust to instructions, but listening to *and hearing* the instructions, the music and the calls are among the most important lessons you will have been taught.

Rough Dancing — Out

No one enjoys a rough dancer. Those with whom you dance do enjoy a person who is thoughtful and smooth, one who has the comfort and well being of the others in the square in mind, and one who avoids yanks, jerks, and misdirected actions. Each basic you have been taught has a specified number of steps or beats of music required for comfortable completion. If the caller's timing is "on the button," then you'll find that each movement blends into the next without rushing or without stop-and-go. To crash through a basic and then wait two or three counts before starting the next is erratic dancing and deprives the participant of the flow of continuous moving which is one of the basic joys square dancing has to offer.

As you think back, you'll discover you have learned something about *defensive dancing*. An over-zealous male can often be discouraged in a yanking allemande left by even a diminutive lady who anticipates his roughness and moves toward him rather than away just at the moment of *snapping* the whip. Not all defensive dancing falls on the shoulders of the ladies but all dancers will find there are ways to discourage others from roughness.

Dead Fish?

Have you ever danced with a *dead fish?* Doing any movement that requires a contact between two dancers becomes arduous and unsatisfactory when one of the partners fails to respond equally to the other. In an ocean wave when a balance is called, the satisfaction comes when all four dancers in the formation move slightly forward until the pressure of the upper arm arrests the action. The arm turns in a do paso, turn thru or allemande left require that each person exert an equal amount of pressure or passive *resistance* in order to make the movement enjoyable. This can be equally as unsatisfactory when one of the two dancers exerts more pressure than the other. Remember square dancing is a *cooperative* activity and adjusting to each person with whom you come in contact is the name of the game.

Counter dancing on the part of an inactive person is adjusting to the motions or progress of those who are active. For instance, if the side couples were to stay in their normal position in the square as the heads promenade half way around the outside, the number of steps might be 10 or more. But, if the sides were to move forward into the center as the heads promenade halfway around the outside, the number of steps would be closer to 8. This *counter dancing* is an important aspect of square dancing and the *inactive* dancers soon discover that they are truly inactive in name only.

Counter dancing or get-out-of-the-way dancing is very noticeable in goal post movements. Starting from a standard square, the heads pass thru, then separate and go around one. At the point they have reached after the pass thru, the side couples, being aware that

other dancers are going to pass behind them, move forward into the center of the square. If the next call tells the actives to go around one, then split that couple and go into the center, the sides will separate and, as this type of motion continues, they will in turn maneuver forward and back, away from their partner and together as a means of getting out of the way. This is counter dancing.

There are lots of Do's in square dancing: Do have a good time; Do make friends; Do move to the music; Do share in any of the groups' responsibilities (refreshments, coffee making, greeting, etc.).

There are only a few Don'ts: Don't be a rough dancer; Don't talk when the caller is teaching or calling; Don't drink alcoholic beverages before or during a dance, etc.

The reasons behind most of these don'ts should appear logical. Anything that will discourage others from enjoying the activity is simply not worth condoning. The rough or inconsiderate dancer may discourage others. Talking at the wrong time is disconcerting and often causes the others in a square (as well as the offender) to miss an important bit of instruction.

As for the bit about drinking — this rule in the activity has perhaps done more to make contemporary square dancing acceptable than any of us really know. Today we enjoy the nicest of facilities in churches, public schools and civic buildings. Non-dancers remark about what a pleasure it is to make halls available to square dancers and how different today's dancers are from the old image of the "barn dance" where the men dancers wore hobnail boots and one could usually find the "jug" on the floor.

The Great Stimulant — Square Dancing

Many have come into square dancing because it is one activity where people can get true pleasure and genuine satisfaction without resorting to artificial stimulants, without alcohol. As one square dancer wrote recently, "We try to dance a couple of times a week. That leaves us five other days to do whatever we want. But, when we square dance, we make a point of not offending anyone. What the heck, there's nothing we know of that gives us greater enjoyment — and, best of all, we can remember it all without embarrassment the next morning."

And so, finally, to those of you who may be leaving your classes and moving into the world of square dancing, your learning time is not over and it will never be over as long as you dance. This is not to say that you will be learning new movements or new basics all of the time but you will constantly be learning how to do the things you know even better.

For some of us, absorbing instructions is a slower process than for others. Don't get discouraged. Remember, square dancing *is* fun and if you have discovered from time to time that others with whom you dance influence the amount of fun you have — one way or the other — then make sure you are the type of dancer that makes the activity a joy for others.



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No Preservatives Added



by Kip Garvey, Union City, California

IN NEW ENGLAND, there is one thing a dancer could always count on: Dancing in the month of August meant sweating bullets in a hot hall on a muggy night. Especially before the days of air-conditioned schools and halls.

Yet even in August, in a non-air-conditioned hall in the middle of nowhere, a Saturday night at Newton Pavilion meant a packed hall. Dancers young and old, new and experienced, met for an evening of fun and relaxation. Each of the 336 dancers in attendance knew that Leo Finen, the proprietor, would close the door at 42 squares. This was a capacity crowd for reasonably comfortable dancing (if there ever was such a thing on a hot August night in New England). And Leo wouldn't let another soul in no matter who rang the bell! It was customary to arrive at the hall no later than 7:30 pm to assure entrance to the dance. Leo hired traveling callers. Many of the countries finest callers have called at the Pavilion, if they've been around a while. And dancers knew for sure that they would have a good time. They knew this because of the Pavilion's reputation for having good dancers who were friendly and helpful — especially towards the newer, less experienced dancer.

They also could base the assumption of having a good time on the reputation of the specific caller for the evening. All callers were different. Some were known for their great singing talents. Others for their choreographical prowess. Still others for their great showmanship. Most of the callers had a blend of these ingredients and it was this blending that made each caller so unique. The dancers were also fine connoisseurs of callers. They could tell you about the weak points and the strong points of the different callers and they always seemed to stress the things that they really *liked* about a caller rather than his short-comings. They had a refined appreciation for the art of calling. And for their square dancing the dancers also had certain expectations that the callers were to fulfill. Most notably in that time period was the hope the dancers held each night that the caller of the evening would present some interesting variations or even some newer calls. The dancers had no idea what the caller might present, but they expected something. And they reveled in the thought that they would go home that evening knowing a little more than they knew before they had arrived. But the caller had better beware. He was expected to make the evening enjoyable. And whatever material he presented would have to be delivered in a way that the dancers could handle or his goose was cooked. A few callers made their first and last trip to New England and the Newton Pavilion all in one night. Leo saw to it that his dancers were kept happy. Their needs came first.

Catch Up Time

There were no lists to go by in those days. The dancers learned their basics in a class and they spent a lot of time after lessons "catching up" to the rapidly expanding vocabulary of basics being created each month. This would later develop into a serious situation, but there isn't a soul in northeastern New England who wouldn't beg for the good 'ole days at Newton Pavilion, callers and dancers alike.

The problem did come to a head some years ago. Callers and dancers couldn't seem to curb their creative genius, or at least learn to apply their creativity with some sort of restraint. The proliferation of newer basics, accompanied by poor caller judgment and the lack of over-all recreational planning in certain as-

pects of the activity, eventually led to the development of structured levels of dancing, replete with guidelines and criteria for their application. At first some of the problems were solved. Things began to stabilize. Now we see some of the old problems being replaced by new ones, brought about for the most part by the misapplication of lists and their uses. And it is possible that these new developments could be threatening the very existence of our activity. Look around you. Witness for yourself the changes going on.

Many things are missing from our activity that used to be generic to square dancing back in the days of Newton Pavilion. The enjoyment of being out with friends and learning new things has been replaced with a total lack of confidence, fear of "breaking down squares". The pleasure of listening and dancing to interesting truly professional callers has been replaced with a lackadaisical and sometimes arrogant attitude toward callers (admittedly well deserved, in some cases). The ability of dancers to enjoy each evening of dancing has been replaced with the desire to know how many weeks they will have to go before arriving at the next "level." And to a certain degree, we callers all share in the responsibility for these situations. We added the "preservatives" to the recipe in a sincere attempt to rectify the problems of ten years ago. Now we find that the "preservatives" have done their job, but may be carcinogenous to the activity.

Personally, I preferred the days of Newton Pavilion, even on a hot summer night. I would like to once again see callers assume the responsibility of calling interesting material in a way that the dancers can accept, and do it without regard to the strict enforcement of list compliance. Is it possible that callers might again one day be held liable for using proper judgment in regard to the material they present and that dancers once again judge the peformance of a caller in light of the amount of fun they experience instead of his strict compliance with some abstract list? We can all do this. Callers can do it if they know that their next calling engagement might depend upon use of proper judgment. Dancers would go along with this if they knew that they didn't have to memorize some list in order to go out and have fun. And good judgment does not necessarily mean strict compliance to a list. Any plebeian can pick up a microphone and call from a list, and then blame the dancers if they couldn't do what he was calling. That doesn't require much talent.

Let's come back into balance a little. The lists are fine and we need them around. But why not just go to our dances and workshops and have a good time without having to cross-check some list every two or three minutes. Let's bring back some of the fun elements that made our activity so popular years ago, when it was *Square Dancing*, pure and simple, with no preservatives added!

THINGS IN PROPER BALANCE

With more than 30 years of square dancing behind us, we should be able to look objectively at the past and present in order to determine directions we would like to see the activity go in the future. "Impossible?" Perhaps not but only a combination of time and good leadership will tell.

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

DOUBLE YOUR PLEASURE: From columns: Lead dancer in each column peel off and circulate to the other side; other six dancers do a grand trail off, i.e., half circulate and trade; the lead dancers in the column of six then peel off, other four grand trail off; i.e., extend and trade. Right-hand columns become parallel left-hand waves and vice versa.

From a static square: **Head couples square thru four hands . . . swing thru . . . men run . . . ferris wheel and spread . . . touch one quarter . . . triple scoot back . . . Double your pleasure . . . allemande left.**



A series of these colorful billboards line the Ventura Freeway near the community of Camarillo, California, site of Leisure Village. It's easy to see that square dancing has a place here.

RETIREMENT + SQUARE DANCING

Make Beautiful Music Together

THE CONCERNS of retirement hang over many men and women nearing that time in their lives when they will leave the work world and accept a more leisurely lifestyle. To many of them, their job or profession has been the pivotal point in their lives. The thought of not going to the office every day may be frightening. "What on earth will I do with my time?" is a question shared by some and, according to researchers, many men and women simply fade away, feeling unwanted, unnecessary and non-productive.

For a vast number, however, all this has changed. "I was looking toward my leisure years," Bill Zimmerman told us recently, "but I've never been as busy in all my life. All those little jobs that Alice has been saving up are still undone and I'm into one project or another from the time I get up each morning until bedtime."

Leisure time has become a major business in North America with book stores, shop equipment centers, hobby shops and sports' facilities crammed with enthusiasts. And, looming above it all for the retirees are the innovations of the past few decades — the retirement communities. These come in a number of shapes and sizes.

Leisure World with facilities in Laguna Hills, Seal Beach and Walnut Creek in Northern California; Leisure Village in Camarillo and Sun City, all in California are just a few examples of permanent retirement communities, offering excellent surroundings, fine living facilities and an almost unlimited selection of hobbies, sports and entertainment. In this type of retirement community many men and women settle down as permanent residents, and lead exciting, interesting lives.

There are also the year-round communities

in many states featuring mobile-home living and accommodating hundreds, sometimes thousands, of homes ranging in size and value. These communities like the permanent home centers, usually feature a wide range of hobbies and free-time activities.

Perhaps the most amazing of all the facilities are those in Florida, Arizona, Texas and California (to spot only a few locations) which open their doors to the "snowbirds" — those individuals who leave their permanent homes in Minnesota, Illinois, Wisconsin and other frigid areas during the winter and, from mid-October through the following April, take up active residence in warmer climes, living in trailers, mobile homes and RV's (recreational vehicles).

Programs Fit Each Situation

As the retirement community idea grows — and according to all reports it is growing steadily — so will the square dance programs that are highly visible in so many of these projects. The dance programs vary with the different facilities. Some feature nightly programs that involve different plateaus of square dancing, round dancing, workshops and party dances. Others provide a full impact of square dancing with sessions in the morning, afternoon and evening, each day during the week.

In an area like Mesa, Arizona, where there are literally dozens of retirement centers, it's possible to pack in any number of lessons and consequently a person is able to move ahead rapidly. Because a newcomer may take several lessons rather than just one during a week's time, his powers of retention are sharpened, and, in just six months, he may get in as much dancing at one of these mobile home parks as he would get in two years of dancing under more normal conditions.

Should anyone be searching for proof of the success of these projects, just look in on a beginner's class. It's ten in the morning on a Tuesday, the new class is about to start. For the past hour or so, residents of the community have been lining up in front of the large recreational hall waiting to register. Once they have signed in, they fill the floor with fifteen, twenty-five or forty squares — sometimes even more. This is the rule rather than the exception. While there are many activities provided for retirees in most of these communities, square dancing is a unique recreation that husband and wife can enjoy together.

The calling and teaching in most of these centers is conducted by top-notch professionals. Management, as a rule, is wise in selecting staff members who not only attract existing square dancers but who would do a first-rate job in introducing square dancing to newcomers. Obviously the pay is good but when one considers the time requirements and responsibilities, the pressures involved in being on the staff might be more than many individuals would wish for.

In interviewing several retirement community staff callers, a composite of their schedule looked something like this: Monday (morning) Mainstream workshop (afternoon) A1 workshop (evening) Mainstream and Plus 1 party dance. With a daily schedule comparable to this from Monday through Friday, one realizes that the caller/teacher has little time for analyzing his just completed sessions and planning the next. The job of keeping track of the programs is a challenge in itself.

In many of these communities the regular callers are not scheduled over the weekends. This enables them to keep other calling engagements if they wish. During these times, guest callers are frequently brought in to provide additional dancing parties for the residents.

As this phase of the activity has become so specialized, equally well qualified round

A NEW YEARLY FEATURE

So great has been the expansion of retirement living and along with it special square dance programs, that SQUARE DANCING Magazine will devote more space to it in coming issues and perhaps devote one "special" issue each year to the progress and problems facing this phase of our activity. We invite those of you who dance, teach and call in these retirement villages to keep us current. We're particularly interested in good, action, black and white photographs which you might like to share. When sending in photos, be sure to identify those involved *BUT* avoid writing on the photograph. The best idea is to write or type on a separate sheet of paper and attach this with Scotch tape to the back or bottom of each photo.

dance teachers have been added to the staffs of many communities. A full schedule for a round dance teacher may include a number of different plateaus or levels of rounds in addition, perhaps, to ballroom dancing.

Worth Investigating

For anyone who has been "sold" on square dancing as more than just a casual hobby, retirement community living may be well worth looking into. Most of these facilities have full-time office staffs prepared to answer your questions, provide you with brochures and show you around the facility if you happen to be in the area. Prices vary greatly and, depending upon each individual's situation and desires, there is, in all likelihood, the ideal retirement community for you.

As one retired architect now spending six months each year in Mesa, Arizona, told us recently, "Our lives have changed tremendously not just because of the fact that I am now retired, but because we have taken up a form of active retirement that pleases both my wife and me. Starting in May, we take off in our RV leisurely exploring parts of the country we've never seen and continually on the lookout for square dances along the way. Then, along about the end of September, we head back to our retirement 'home' *and* square dancing. We never imagined that retirement could be so much fun but we're truly having the time of our lives!"

Retirement Square Dancing 1982

HERE IS A LIST of locales where square dancing is an on-going activity in mobile home parks, retirement communities and permanent or transient RV locations. It includes that information known at press time of this issue. The names of square and round dance leaders have been included wherever possible, as have street addresses. Readers are invited to send in updated or corrected information as they know it. The list will be kept on file and will be printed in the magazine at least on an annual basis. Please send any information to the attention of SQUARE DANCE RETIREMENT LISTING.

ARIZONA

Apache Wells Retirement Travel Park, 2256 No. 56th St., Mesa 85205 (Warren Rowles)
Carefree Manor, Mesa (Fanghor)
Casa Fiesta Travel Trailer Resort, 750 W. Baseline Rd., Tempe 85283 (Russ Hansen/Grays)
Countryside, Apache Junction (Dale Casseday)
Desert Holiday, Apache Junction (Fanghor)
Dreamland Village, Mesa (Gaylon Shull/Betty & Ed (Middlesworth)
Fiesta Travel Trailer Park, 3811 East University, Mesa (McDaniel)
Fountain of the Sun, 8001 East Broadway, Mesa (Marlin Hull)
Good Life Travel Trailer Resort, 3403 East Main St., Mesa (Beryl Main/Brenda & Horace Mills)
Holiday Village, Inc., 701 So. Dobson Rd., Mesa (Beryl Main)
Lost Dutchman Mobile Home & Travel Trailer Park, 10936 Apache Trail, Apache Junction (Dale Casseday/Antons)
Meridian Mobile Home Park, 351 No. Meridian Rd., Apache Junction (McDaniel)
Mesa Regal R.V. Resort, 4700 E. Main St., Mesa (Johnny LeClair/Darlene & Jack Chaffee)
Orangewood Shadows Travel Trailer Resort, 3165 E. University Dr., Mesa (Hal Dorman)
Palmas Del Sol, 6209 E. McKellips Rd., Mesa (Bob Wickers/Skibas)
Rincon Country Trailer Village, 8989 E. Escalante, Tucson (Dave Hoffmann)
Roadrunner, Scottsdale (Russ Hansen/Margaret & Curt Curtis)
Rock Shadows Travel Trailer Resort, 600 So. Idaho, PO Box 729, Apache Junction (Beryl Main)
Silver Spur Village, 9333 E. University Dr., Mesa (Chet Hundley)
Sunland Village, Mesa (Marlin Hull)
Towerpoint Resort, 4860 E. Main St., Mesa (Bob Fisk/Norma & Wayne Wylie)
Travel Trailer Village, 3020 E. Main St., Mesa (Beryl Main/Brenda & Horace Mills)
Val Vista Village, 233 No. Val Vista Dr., Mesa (Gaylon Shull/Antons)
Venture Out at Mesa, Inc., 5001 E. Apache Trail, Mesa (Bob Wickers/Antons)

CALIFORNIA

Golden Village R.V. Park, 37250 Florida Ave., Hemet (Ken Bower)
Hemet West Mobile Estates, 36505 Florida Ave., Hemet (Kenn Reid)
Leisure Village, Camarillo 93010 (Wayne Simpson)
Leisure World, Laguna Hills 92653 (Herb Lesher)
Monterey Oaks Adult Mobile Home Park, 6130 Monterey Rd., San Jose (Dorothy Juntti)
Palm Desert Greens, 73750 Country Club Dr., Palm Desert (Dorothy Ganger)
Roadrunner R.V. Park, 2750 W. Acacia, Hemet (Jerry Hamilton)

Sierra Dawn Estates, 950 So. Lyon, Hemet (Shelby Dawson)
Seven Hills Mobile Estates, 3050 Jacaranda Way, Hemet (Nelson Watkins)
Tamarisk Park Mobile Park, 18075 Langlois Rd., Desert Hot Springs (Norm Graham & Bud Garrett)

COLORADO

Heather Gardens Retirement Village, 2888 So. Heather Garden Way, Aurora (Fred Butts)
Holiday Hills Mobile Home Park, 2000 W. 92nd Ave., Denver (Jack Halfacre)
Lamplighter Mobile Home Park, 9100 Tejon, Denver (Bob Stewart)
Vallecito Resort, 13030 County Rd. 501, Bayfield (Nate Bliss/Bausches)

FLORIDA

Citrus Woods, Plant City
Crystal Bay Travel Park, Palm Harbor (Larry Prior)
Dunedin Beach Travel Park, SR 52 on Hwy. 19, Port Rickey (Larry Prior)
Foxwood Estates, Lackland Gold Coast Park, 34850 S.W. 187th Ave., Florida City
Hacienda Mobile Park, 1700 Grenada, New Port Richey, (Larry Prior)
Oak Springs Trailer Park, South of SR-52 on Hwy. 19, Port Richey (Larry Prior)
Royal Colonial Mobile Home Park, 14850 S.W. 280th St., Homestead
Strawberry Squares, 4401 Boot Bay Rd., Plant City (Various/Byrdie & Marty Martin)
Sunrise Village Mobile Home Park, 14500 S.W. 280th St., Homestead
Tideview Estates Mobile Home Park, Hwy. 301, Ellenton (Larry Prior)

NEW JERSEY

Leisure Village East, Bricktown (Don Kean)
Original Leisure Village, Lakewood (Roy Keleigh)

PENNSYLVANIA

Cherry Ridge Campgrounds, R.D. 2, Box 80, Honesdale (Various/Ed Shearwood)

SOUTH CAROLINA

Ocean Drive Square & Round Dance Resort, 416 Main St., Ocean Drive Section, North Myrtle Beach (Tony Oxendine)

TEXAS

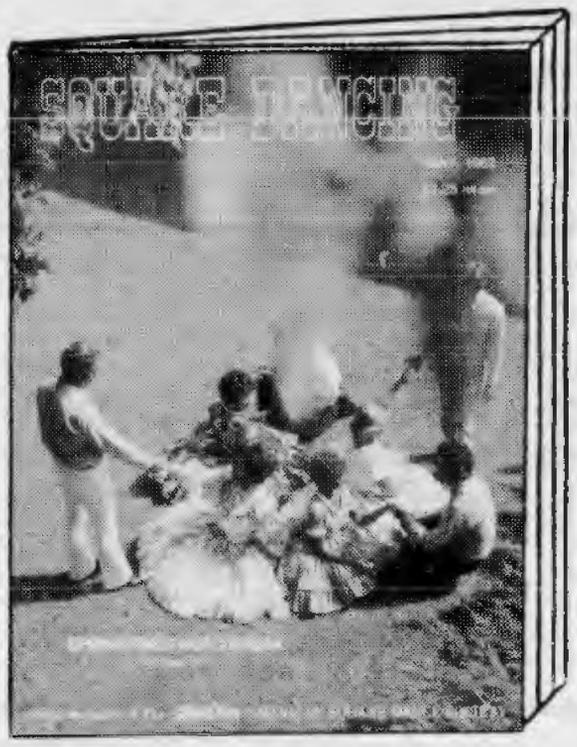
Alamo Palms Mobile Home & R.V. Park, 1341 W. Business Hwy. 83, (Ralph Silvius/Mary & Ernie Hovey)
Alamo RecVeh Park, Alamo (Ralph Silvius/Mary & Ernie Hovey)
El Valle Del Sol, Alamo (Jerry Haag/Noakes)
Ilano Grande Park, Weslaco (Gene Trimmer)
Mission Bell Resort, PO Box 1467, Mission (Nate Bliss/Dot & Dingie Wheeler)
Pharr South, 1402 So. Cage Blvd., Pharr (Gary Shoemake)
Sunshine Park, Harlingen (Jerry Rash/Arline & Ed Carter)
Tip-O-Texas R.V. Village, Rt. 1, Box 301 D, Pharr (Gary Shoemake)
Tropic Star, Alamo (Jerry Haag/Noakes)

WASHINGTON

Riley's Aqua Barn Ranch R.V. Park, 15227 SE Renton Maple Valley Hwy., Renton

MEXICO

Las Palmas Trailer Court, Mazatlan



On Our Cover

IT'S MAY — Summer is just around the corner and again this year our dancing friends in Santa Barbara assemble for a photography session, out-of-doors. Shooting for the Style Lab, Discovery and other photos is an all-day project and our camera man Ron Kelley has caught the models in a brief time-out.

April was Callerlab Convention month and you'll be reading about the results in the June issue.

Here's a reminder. The 1982-83 World Directory of Square Dancing is coming up in the August issue. So, if you're an Information Volunteer, please reconfirm your availability and correct address by our deadline of June 15th.

ON THE RECORD and



SINGING CALLS

Each year we salute the men and women who call for and produce the almost 300 new square dance records annually. As you see, this month's crop was unusually heavy.

JUST SEND ME ONE — ESP 102
Key: G Tempo: 130 Range: HB
Caller: Elmer Sheffield LD
Synopsis: Complete call printed in Workshop.
Comment: A good start for ESP records. Very fine lively music with good beat and some stop rhythm. Elmer does a fine job with a figure that flows nicely to the music. Overall one of Elmer's best. He adds load the boat for interest. Rating: ☆☆☆☆☆

SHADDUP YOU FACE — Hi-Hat 5040
Key: C Tempo: 128 Range: HC
Caller: Bronc Wise LC
Synopsis: Complete call printed in Workshop.
Comment: A change of pace that is inviting with some choreography that is well timed. A nice job by Bronc that dancers enjoyed. Novelty release word-wise. Music is above average. Rating: ☆☆☆☆

WHAT A LITTLE MOONLIGHT WILL DO — 4-Bar-B 6045
Key: G Tempo: 130 Range: HB
Caller: Bill Volner LG
Synopsis: Complete call printed in Workshop.
Comment: 4-Bar-B has put together a nice tune with a very adequate instrumental. The figure offers a fairly standard move with a ferris wheel and nothing difficult. Most callers should be able to handle the melody line. Rating: ☆☆☆☆

PENNY ARCADE — Quadrille 813
Key: C Tempo: 128 Range: HA
Caller: Gary Mahnken LC
Synopsis: Complete call printed in Workshop.
Comment: We welcome Quadrille records to our review section and wish them luck in their efforts. This record is singled out for workshop as it has a different appeal to some dancers. The music is very adequate with plenty of figure to satisfy the needs. A middle-of-the-evening type dance. Rating: ☆☆☆

DREAM ON — Big Mac 038
Key: D Tempo: 130 Range: HA
Caller: Jay Henderson LA
Synopsis: (Break) Circle left — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — ferris wheel — centers pass thru — star thru — square thru three hands — swing corner — promenade.
Comment: A melody line that seemed a little difficult to follow. The dance movements are very average with nothing outstanding. Not one of Jay's best releases. Music is very adequate. Rating: ☆☆

THERE I GO DREAMIN' AGAIN — ESP 301
Key: C Tempo: 128 Range: HC
Caller: Paul Marcum LB
Synopsis: (Break) Circle left — men star right — left allemande — weave ring — swing — promenade (Figure) Heads square thru four — corner do sa do — swing thru — boys run right — tag the line — face right — wheel and deal — touch one quarter — scoot back — swing corner — promenade.
Comment: Nice music and the melody seems to be very adequate for callers to handle. The dance movement is timed nicely and dancers enjoyed dancing this. Good rhythm with nice reproduction on the recording end. Rating: ☆☆☆☆

SURROUND ME WITH LOVE — Red Boot 272
Key: E Flat Tempo: 130 Range: HC
Caller: Steve Kopman LB Flat
Synopsis: (Break) Sides face grand square — four ladies chain across — chain back — promenade (Figure) Heads square thru four hands — corner girl swing thru — box the gnat — fan the top — right and left thru — square thru three hands — swing corner — promenade her.
Comment: A melody that may not be too easy for some callers to follow. Music is good and well recorded. Mixed reactions on dancers part indicated an average release. Figure offers a fan the top. Rating: ☆☆

UP A LAZY RIVER — Lore 1198
Key: E Flat Tempo: 132 Range: HE Flat
Caller: Johnny Creel LA Flat
Synopsis: (Break) Circle left — walk around

corner — see saw own — four ladies promenade — turn partner by right — left allemande — swing own — promenade (Figure) Heads promenade halfway — down middle right and left thru — flutter wheel in middle — sweep one quarter more — pass thru — do sa do — eight chain four — swing corner — promenade.

Comment: This reviewer reminds callers or purchasers that this record has been recorded many times before and wonders why this was re-issued. Johnny does a fine job on a very rhythmic dance and the dancers enjoyed it. This tune resembles Blue Star's release of a few years back. Rating:☆☆☆

WALK RIGHT BACK — Bogan 1339
Key: B Flat Tempo: 130 Range: HC
Caller: Tim Ploch LA

Synopsis: (Break) Circle left — left allemande — corner do sa do — men star left — turn partner by right — left allemande — swing own — promenade (Figure) Heads square thru four hands — with sides make right hand star — heads star by left — same two right and left thru — curlique — split circulate two times — swing corner — promenade.

Comment: Another release of this tune previously recorded. The tune was made popular through round dance circles. Figure offers a split circulate that works well. Music is average. Mixed dancer reactions resulted in this rating. Rating: ☆☆

HONKY TONK QUEEN — ESP 201
Key: C&C Sharp Range: HC Sharp
Tempo: 130 LC
Callers: Elmer Sheffield & Paul Marcum

Synopsis: (Break) Sides face grand square — circle left — left allemande — swing — promenade (Figure) Heads promenade halfway — into middle full square thru — right and left thru — veer left — couples circulate — ladies trade — bend the line — square thru three hands — swing corner — promenade.

Comment: Fine music and very good instrumentalists. The duet by Elmer and Paul is good. How callers will use will have to be determined. ESP should be pleased with their new releases. The figure seems to fit well and the key change and words were well received by dancers. Callers may have to work on the word metering. Rating: ☆☆☆☆

OKLAHOMA HILLS — Crow 002
Key: D&E Tempo: 132 Range: HE
Caller: Bill Crowson LA

Synopsis: (Break) Circle left — left allemande — box the gnat at home— wrong way grand — meet partner all eight spin the top — swing — promenade (Figure) Heads square thru four hands — corner do sa do — slide thru — pass thru — partner trade — touch a quarter — coordinate — boys move up bend the line — cross trail thru — swing corner — promenade.

Comment: An old tune that has been recorded many times before. The music is above average and is well recorded. The dance offers an all eight spin the top in the introduction and a coordinate in the figure. Rating: ☆☆☆

THUNDER ROAD — Rebel 108
Key: C Minor Tempo: 120 Range: HA Flat
Caller: Jerry Vance LG

Synopsis: (Break) Walk around corner — come back do paso — allemande thar boys back up — slip the clutch — left allemande — weave the ring — do sa do partner — promenade (Figure) Heads promenade halfway — down middle right and left thru — flutterwheel — sweep one quarter more — pass thru — right and left thru — square thru three quarters — swing corner — promenade (Alternate Figure) Heads pass the ocean — ping pong circulate — extend the tag — swing thru — boys run right — wheel and deal — right and left thru — do sa do — make ocean wave — explode the boat — pass thru — trade by — swing — promenade.

Comment: A release that has many different qualities. Not much of a melody line but a strong beat with an above average musical recording. The alternate figure offers an explode the boat that this reviewer was not acquainted with. Purchaser will have to listen to release to determine a need for it.
Rating: ☆☆☆

ELVIRA — Windsor 5115
Key: E Flat & E Range: HG Sharp
Tempo: 128 LB Flat
Caller: Larry Jack

Synopsis: (Break) Heads center star the route — sides center star the route — (Figure) Heads square thru four hands — corner do sa do — swing thru — girls circulate — boys trade — left allemande — walk by one — swing the next — allemande new corner — promenade her.

Comment: This is the second release of this popular tune. The recording of the instrumental seems good except is a little heavy basswise on some sets. Use of star the route on introduction adds some flavor.
Rating: ☆☆☆

WHEN I STOP LEAVING I'LL BE GONE — Pioneer 121
Key: G Tempo: 136 Range: HD
Caller: Ron Marion LD

Synopsis: (Opener) Circle left — allemande corner — do sa do own — allemande corner

Please see **ON THE RECORD,** *page 69*

some words on
ADVANCED DANCING

by Bill Davis, Sunnyvale, California

THE TERMINOLOGY AND CALLS OF square dancing are very important since they constitute the language of the culture. Learning the definitions and the action these terms require is often compared to learning a foreign language. At the Mainstream level definitions have been fairly well developed over the years. Yet when Callerlab undertook to establish a set of official definitions with the approval of the entire group, 13 drafts were written before agreement could be reached on the entire set of 70 or so. One reason for so many rewrites was that very precise and correct wording was needed to convey the meaning as well as the intent of the call being defined. It also turned out that when this type of precision was invoked, the group discovered fundamental disagreements on the definitions; these, of course, had to be resolved.

We are currently involved with a committee to develop definitions for the calls on the Callerlab Advanced list. Again we have about 70 calls. We have had several drafts, and by the time this article is printed, the most recent version will have been discussed at some length at Callerlab (in Reno). As a result of preliminary work several considerations have emerged that are of importance in developing an appropriate definition. These considerations are of sufficient general interest to discuss them here.

The genesis of a square dance call is interesting. Typically, there is a single author who has an idea or concept that he thinks has merit from one or more aspects (choreographic, dance flow, etc.), so he proposes the idea and gives it a name. If the idea (call) is truly innovative and if it catches hold, it typically develops in practical application far beyond the author's original visualization and intent. In some cases, use changes the initial thought of the author. The change can be a result of different factors: caller interpretation, caller use, dancer execution, and reinforced combinations of the three. This evolutionary process means that anyone attempting to formalize the definition must take into consideration the whole picture at the time of the defining procedure.

At a given point in time what is the correct definition? It is our opinion that there is not one. The correct definition can be established only by some majority consensus of a large group (such as Callerlab). Even the desires of the original author must, in the final analysis, yield to group consensus. When an author offers an idea for use in a "folk-type" activity, he gives it up. How it is then molded is beyond his control and, further, can never be recovered or retracted by the author. Nonetheless, an author's original intent is certainly of importance in coming up with an official definition at some later date. That intent, however, is not always clear simply because of the process of getting the idea into the activity repertoire. It may not get into print as a result of a direct written communication by the author. The call may be dispersed by word of mouth, by a single use at a dance, from a tape, or from a second-hand interpretation of any of these. Hence, the original intent per se may never even be aired. "Intent" may, indeed, only be inferred from the way it was used. Even the author in his initial use may not expose his total intent.

The job of the dictionary writer then is to make the best possible assessment of the *current* intent and use of the call, and then to articulate this in terms that reflect that intent and use. Sometimes this means that the words used in the very first release get changed. Some people feel this borders on sacrilege. Others who understand the genesis process see change as normal evolution.

One of the difficulties is getting the definition technically correct while keeping it in a

form that most will understand. If a precise definition is at variance with what some are accustomed to seeing, they react negatively. The answer is to find the appropriate compromise that provides precision of definition using terms known to all. In the Advanced area this is sometimes difficult because the backgrounds of those who will read the definition vary widely. The best articulation may, indeed, include terms that are not totally familiar to someone who is just coming into the program. Yet it is perhaps that person who is in most serious need of a definition. Precision may even be secondary to that person. The best answer may be to have two documents. First, a dictionary that gives a precise and technically correct definition; and, second, a teaching manual that interprets the definition giving additional insight for the less experienced reader.



Adventouring with the Plimptons

by Phyllis and Charlie Plimpton, Sarasota, Florida

THE THREE OF US, that is Phyllis and Charlie and our Model A, began our adventure in earnest on February 27. Our first dance was with Henry Purcell and the Key Kickers of Key West, where we qualified for an "End of US 1" Badge. We left amid great pomp and fanfare the next day and headed up Florida's east coast. We danced with old friends in Melbourne and stopped in Tallahassee for a Marshall Flippo/Elmer Sheffield dance. Then we turned the wheels to the west. Danced Monday night in Mobile, Alabama, Tuesday in Ocean Springs, Mississippi and Wednesday in Baton Rouge, Louisiana. And then it was, California, here we come!

The Sunday before we left home, we drove the car to church so everyone could put their blessings and good wishes in the backseat and on Monday took it to our wheelchair square dance club so they could do the same.

Are we excited? You bet! Next epistle in a couple of months.



A year's adventure gets underway as the Plimptons and their Model A Ford set out to drive and dance in all 50 United States.

A Valuable Communications Network

s.d. PUBLICATIONS — 1982



AN OFT UNSUNG CONTRIBUTOR to our activity is the area publication. These square dance magazines are a link in the chain of communication between the dancer and his activity. They put a person in touch with his hobby — present, past and future. The great percentage of these publications are a labor of love. Be aware of your local publication. Read it; support it!

The publications listed in this 1982 Directory include those we are aware of at this time. Because many area publications change their addresses and/or editors frequently, it is not possible to guarantee the accuracy of this list. We would appreciate being notified of any changes.

In addition to the magazines listed are the following, with a wide, geographical distribution. The first listing is this magazine.

Square Dancing, Bob Osgood, 462 No. Robertson Blvd., Los Angeles, CA 90048
American Square Dance, Stan & Cathie Burdick, Box 488, Huron, OH 44839
Canadian Dancers News, Bob & Audrey Milks, PO Box 5759, Station F, Ottawa, Ont. K2C 3M1
National Square Dance Directory, Gordon Goss, PO Box 54055, Jackson, MS 39208
National Squares, Howard Thornton, 2936 Bella Vista, Midwest City, OK 73110
Overseas Dancers Newsletter, Ted & Sonja Anthony, 5869 E. Caley Dr., Englewood, CO 80111

Alabama

ASARDA NEWS—Chuck & Alice Morrow, 212 Afton Brae
Anniston 36201

BSDA TIPS—Berenice Turner
1220 Graymount Ave.
Birmingham 35208

MASDA NEWSLETTER
Betty Cline, 3407 Buckboard Rd.
Montgomery 36116

SQUARE TALK
Elaine Hastings, 4808 Easy St.
Mobile 36619

TEL-STAR NEWSLETTER
Helene Cross
227 Jones Valley Dr. SW
Huntsville 35802

Alaska

ALASKA FEDERATION NEWS
Jim & Ruby Sears, Rt. 1, Box 1009
Ketchikan 99901

Arizona

FOLLOW THE SUN—Hal Dorman
424 W. Brown Rd.
Mesa 85201

SQUARE NOTES
Shirley McCammond
351 Hillcrest Pl.
Tucson 85704

Arkansas

ARKANSAS SQUARE GRIT
Nadine Higgins, 6708 Westover Drive, Little Rock 72207

MODERN SQUARE—Bob & Polly Blair, 2700 West 40
Pine Bluff 71603

California

BACHELOR & BACHELORETTES NEWS—Phyllis Nance
2754 Montrose, Apt. 5
Montrose 91020

BLACK SHEEP NEWS, The
Celia Lovin, 3842 Howard Ave., #3
Los Alamitos 90720

CALIFORNIA CONTRA
Leif Hetland, 8221 Crager Lane
Anaheim 92804

CALIFORNIA SQUARE DANCER THE BLUE BOOK
Bobbie Myrick, P.O. Box 123
Alhambra 91802

CENTRAL COAST S/D CHATTER—LaVerne Schneider
1356 Marsh St.
San Luis Obispo 93401

CROSSTOWN RAG, The
Andrea Fuller, 1405 Kahler Ct.
San Jose 95132

CUE SHEET
Helen Smithwick, 976 Garnet Ave.
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DANCER DIGGINS
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GRAPEVINE—Bruce Moody
7801 Denrock, Los Angeles 90045

JEREMIAH SAYS
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LET'S DANCE—June Horn
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OPEN SQUARES
Louis Rumbaugh, Box 368
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PROMENADER—Bob &
Betty Sagaser, P.O. Box 302
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PROMPTER, The—Chuck &
Honey Wolfson, P.O. Box 310
Coyote 95013

SHASCADER
Kathy Jose, P.O. Box 2242
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SQUARECASTER, The
Tom Riley, P.O. Box 254853
Sacramento 95825

SQUARE DANCE NEWS
Audrey Oburn, 1106 Audrey Ave.
Campbell 95008

SQUARE DANCE—WHERE?
Terry & Cricket Mosier
P.O. Box 3248, Hayward 94540

SQUARE 'EM UP—Everett Adams
9158 Rundelay Way
Sacramento 95826

TEEN S/D NEWS
Charles Naddeo, 12050 Clora Place
El Monte 91732

TIP TALK—Helen Draper
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VASD NEWS
Doyle Babbitt, 6565 So. Peach
Fresno 93726

Colorado

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Mary Seavers, 3165 William Dr.
Grand Junction 81503

COLORADO STATE S/D NEWS
Ray & Verna Newman, P.O. Box 177
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DENVER AREA COUNCIL
BULLETIN—Ben & Ruth
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NE COLORADO S/D COUNCIL
BULLETIN—Betty Ledford
520 Deuel St., Fort Morgan 80701

SAN LUIS VALLEY NEWS
Patricia Swartz, P.O. Box 2014
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SE AREA S/D BULLETIN
Lou Maddock, 120 E. Winters Dr., #50
Colorado Springs 80907

SQUARE WAY NEWS
Tom Cline, 301 No. 23rd St.
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Jacksonville 32225

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Betty Bruce, 1082 Golfside Dr.
Winter Park 32792

PANHANDLE PRESS
Joy Richardson, 227 Hughes St.
Ft. Walton Beach 32548

SQUARE DANCE BULLETIN
Danny Robinson, 1910 Conifer Ct.
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Jean Fultz, 4780 Cove Circle N.
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WHO, WHAT, WHERE, WHEN
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ZIP CODER—B.J. Fiegel
Box 1725, Wheaton 20902

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Temperance 48182

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Vicksburg 49097

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St. Louis 63147

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COORDINATOR, The—Dick &
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SOCIETY NEWS—Anthony Barrand
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GRAND SQUARE—Gene Maule
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Oklahoma City 73118

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Malin 97632

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Klamath Falls 97601

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Warren 16365

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Morrisville 19067

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Murrysville 15668

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Pocono Pines 18350

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Bethlehem 18016

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P.O. Box 18/442, Memphis 38118

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102 Del Rey Ave.
Chattanooga 37405

DIXIE R/D COUNCIL
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1025 Highland, Memphis 38122

HAPPY TRACKS—Clara Richardson
P.O. Box 175, Brentwood 37027

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NEWSLETTER—George Leever
110 Wilson Ave.
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TENNESSEE SQUARE
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110 Wilson Ave., Clinton 37716

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EAST TEXAS NEWSLETTER
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LUBBOCK AREA NEWS
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PROMENADE—John Smith
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RED RIVER VALLEY NEWS
Arlene Blackburn, P.O. Box 1013
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TEXAS CLOGGER—Nancy Biehler
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Salt Lake City 84116

URDA NEWSLETTER
Roy & Lois Cunning
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Salt Lake City 84109

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301 Pennant Hills Rd.
Thornleigh, N.S.W. 2120

SQUARE AROUND WESTERN
AUSTRALIA—Ivan Dawes
31 Lancaster Rd.
Wanneroo 6065

New Zealand

CATHEDRAL CHIMES
Gordon Nuttall, 236 Knowles St.
Christchurch 5

SQUARES & ROUNDS
Mike Savill & Andrea Blow
491 Blockhouse Bay Rd.
Blockhouse Bay, Auckland 7

LADIES ON THE SQUARE



FROM OUR READERS

AUDREY SEAMAN from Moncton, New Brunswick, attended the recent Maritime Square Dance Convention at The Lord Nelson Hotel in Halifax. She sent a report on the Fashion Show which was included at the Convention. Each club attending was asked to have a representative couple in the show. Audrey included snapshots and write-ups of two outfits.

Representing the Merritimes were Floris and Varney Gibson. Flo's dress was a turquoise silk-flowered crepe. The bodice was shirred, the skirt gathered and she added a satin cummerbund. Varney's shirt of turquoise cotton was trimmed at the yoke and cuffs with fabric matching Flo's dress.



Floris and
Varney Gibson

Representing the Mountain Ridge Stars were Vicky and Dan MacIntyre. Vicky made her two-piece dress in solid chocolate brown and a tiny flowered polyester print. The blouse was ruffled around the yoke and cuffs. The three-tiered skirt used the flowered print in the middle tier. She used the same fabric in Dan's yoke and tie.



Vicky and
Dan MacIntyre

Two Sewing Books

For you enthusiastic "I'd rather sew it myself, Mom," individuals, here are two sewing books to help you along the way. One was published on the west coast and one on the east coast. They both contain ideas, hints, shortcuts and suggestions.

"Sew With Lee," was written by Lee McCormick who demonstrated at the sewing clinic at the National Convention in Seattle, 1981. It sells for $8.00 plus 75¢ postage and may be ordered from the Doubletree Square Dance Shop, PO Box 43, Ordell, Oregon 97044.

"The Little White Dress and Other Square Dance Delights," was written by Georgia Miller and may be obtained from Trout Publishing, 128 West McNeal St., Millville, New Jersey 08332.



Your Research Library

The Archives of the Lloyd Shaw Foundation



by Bill Litchman, Albuquerque, New Mexico

WHERE DO YOU GO to get a question about dance answered? You might say, "I go to my caller or teacher if I have a question." But where would you or your caller go if you had a question he couldn't answer? 'Well," you might respond, "I might write to the editor of one of the square dance magazines." But where would you go if they didn't answer or if they couldn't answer? What if the question you had was complex or was one which required knowing a lot more about dancing than you could find in your local library? What we need is a specialized resource of square dancing information about history, how to do it, how to call, who was calling when and where, what it was like 'way back when, etcetera.

Did you know that there *is* such a resource in existence right now? Did you know that it is a library, a film and photograph repository, a museum, and a recordings archive all rolled into one? The Lloyd Shaw Foundation Archives is a place where you can go to find out about square dancing. It is a collection of square dancing, round dancing, contra dancing, and, in fact, all kinds of American folk dancing. It is as much a part of the square dance world available to you as the National Convention, square dance festivals, callers' colleges, dance weekends, local clubs and all of the other aspects of modern square dancing.

The Archives does not pretend to have everything nor does its Director think that he knows all there is to know about square dancing but there is so much available at the Archives that it is fair to say that something can be found about almost every topic in square, round, and contra dancing. Beginning with a single film of the Spokane Silver Spurs, the Archives has grown to an impressive collection of books, records, photographs and other items related to square dancing.

The Archives provides services to callers, teachers, leaders, dancers, and just interested people all over the world. If you want to know about square dancing, you can pick up your phone and call or you can write a letter to the Archives, and, most of the time, get your answers or some valuable tips which will put you on the right track to the information you want.

If you are writing a book or an article about square dancing, where do you go to find all of those old square dance books that your dad used to have? Who keeps all of those old programs that you threw away 20 years ago? Did you ever wonder about those 78 rpm records you used to tote around all the time before they were replaced by the lighter, smaller 45's? What ever happened to the manuals on quadrille dancing that came out in your grandfather's time and are unavailable now? To find all of this information go to the Lloyd Shaw Foundation Archives.

The Archives is dedicated to helping you, the dance enthusiast, to learn and know more about our favorite activity. The collection is broad and deep enough that even experts in the field of dancing can use the collection to write articles. Did you know, for example, that three graduate theses were written with the help of the Archives collections just last year alone?

Square dancing is such an important part of our heritage that it is shameful to throw any of it away. We need to keep the old *and* the new, to remember where we have come from, and to know what our dances really mean to us, all of us. Square dancing brings people closer together, the whole world closer together because of its great disregard for status. Everyone is equal on the square dance floor. We all can share in the fellowship and love which is such a part of our activity. Square dancers are the friendliest people in the world and you will never meet better people than those you meet at a square dance. What a wonderful

basis we have for our feelings for others when we realize how important the square dance is to us all.

If you would like to know more about the Archives or would like to take advantage of some of the services of the Archives, please write, call, or come to the Lloyd Shaw Foundation Archives. We would like to meet you, talk with you and share this wonderful world of square dancing with you. Contact:

Dr. William M. Litchman, Director
The Lloyd Shaw Foundation Archives
1620 Los Alamos, SW
Albuquerque, NM 87104
Phone: (505) 247-3921

CONTRA CORNER



by Dick Leger, Bristol, Rhode Island

Try This Circle Contra

THIS IS A SURE FIRE WINNER. You can use this contra with almost any group. It is easy to set up and also easy to teach. I have, in fact, used this with some groups by simply setting it up with music, teaching it and then calling it practically without any walk thru as we know it.

Setting it Up

As this is a circle contra that is fool proof, I usually get everyone promenading four in line around the hall. Sometimes, if there is a larger than usual crowd, I'll have them promenade in two circles four in line. Just bend the line and do a ladies chain across but not back. At this point I would make sure that the circles are even. Your partner will always be in the other circle that you are facing.

Teaching the Dance

I would point out that in most cases when we circle, we normally circle left. In this circle contra it starts by circling to the right. Then we circle left! With your own partner, do sa do then back away and swing your left hand lady. Caution at this time to make sure everyone puts the girl he swings on his right hand side. Ladies will do a flutterwheel, then sweep a quarter more. At this point, you'll be with your own partner facing either clockwise or counterclockwise. Everybody pass thru and star thru with the one you meet. With the couple across circle left once around (small circle) then circle right (small circle). Back out to the big circle and keep circling right! This dance really flows very well in movement and body flow. Try it, you'll like it.

WHYNOT'S CIRCLE CONTRA
By Roger Whynot, Pride's Crossing, Massachusetts

— — — —, In the big circle to the right
— — — —, The other way back to the left
— — — —, With your own do sa do
— — — —, With your left hand lady swing
— — — —, The ladies lead flutterwheel
— — — —, — — Sweep a quarter
Pass thru star thru, — Small circle left
— — — —, — Small circle right
— — — —, In the big circle to the right

Almost any style of music would be good for this contra. I like to use a smooth singing call but then again it would depend on what spot of the program I would insert this to achieve best results. It might be that you want to pick the crowd up when you use it. In that case, you might consider a polka or a 6/8 rhythm instead. Just use good common sense and I'm sure you'll achieve the results that you are looking for.

On another note (not a pun) if you are enjoying this series on contras, please let the magazine know as I am sure they would like to hear from you. Their projects in the various aspects of the square dance movement are a lot of work as you well know. It is all worth while if you are enjoying and using them for the benefit of your dancers.



NATIONAL SQUARE DANCE CONVENTION®
JUNE 24, 25, 26, 1982
DETROIT, MICHIGAN
P.O. Box 35285, Detroit, MI 48235



AN EXCITING ARRAY of tours for square dancers attending the Convention are in the offing. Social and Special Events Chairmen, Jim and Rhoda Jeffery, together with CSI Tours, have made 19 options available to see some different and exciting aspects of Michigan and Canada.

Unique to the 31st Convention will be the Moonlight Bob-lo Boat Cruise on the Detroit River, Thursday evening, June 24th, from 9:00 PM to midnight. The S.S. St. Clair is a three-deck, 185-foot, pleasure craft which has been chartered exclusively for this tour. The Detroit River is part of the St. Lawrence Seaway and separates the United States and Canada. There will be a band aboard and non-stop dancing. One of the three decks will be reserved for square dancing and another for round dancing. Comfortable deck chairs on all decks will provide a comfortable place to enjoy the ever-changing scenery. Various types of snacks and beverages will be available on board. The S.S. St. Clair docks just west of Cobo Hall for convenient boarding. The tour is limited so early reservations are advised. Send $19.50 per person by check to CSI Tours, PO Box 36293, Grosse Pointe, Michigan 48236.

Exhibitor Booths

Count them! 98 different exhibitors will have a total of 203 booths at the Convention. Booths will be open all three days from 9:00 AM to 11:00 PM and will feature every kind of square dance apparel, jewelry, records, badges, etc. Together these exhibitors total 584 years of service at National Conventions. Record holders for consecutive years of display are The Marex Company with 25 years, Ruthad with 22 years, Meg Simkins with 20 years and Dell Badge and Button Company with 19 years. Archie and Lorraine Smith, Vice-Chairmen of Exhibitors, urge everyone to take advantage of this unparalleled conglomerate of square dance shopping.

Sound

Charles and Hattie Gleton, Vice-Chairmen of Sound, have been extraordinarily busy seeing that nothing is overlooked in planning great sound at the 31st National. With three Grand Halls capable of holding 600 squares each, the Gleton's aim is to be sure that everyone can hear perfectly. They feel they have achieved a perfect harmony of sound by coordinating Hilton equipment with the technical expertise of "Motown's own KLA sound technicians."

Hundreds of dancers attending the pre-Convention dance in April, 1981, had a good concept of the wonderfully clear sound provided by the 300A's in the large halls and Micro 75's and Yak Stacks in the smaller halls. The Gletons have announced that a limited number of these systems will be for sale at the close of the Convention. The 300A's and Micro 75's will be sold at a 10% discount; the Yak Stack speakers and stands will be available at an even greater discount. All will be sold on a first-come, first-served basis with a reasonable deposit. If interested, please contact Charles Gleton, 3803 9th Street, Ecorse, Michigan 48229 (telephone 313-386-4163).

Dancing? Yes Indeed!

Over 300 callers have registered for the Convention. And there will be dancing for everyone—regardless of whether you are a spring graduate or a seasoned dancer. There will be a full-time Extended Basics room for the newer square dancer plus nine additional rooms with levels from Mainstream through C-3. Dancing begins at 9:00 AM each day and continues until 11:00 PM.

Registration

As of press time, over 10,000 dancers had signed up to attend the Convention. In early March the number of weekly applications received increased considerably over the earlier period indicating, perhaps, that people are making late decisions. Don't be too late!

TAKE A GOOD LOOK



a feature for dancers



JOE *BARBARA*

MORE THOUGHTS ON HANDHOLDS

BARBARA: Recently, in talking with a couple new to our club, we got onto the subject of styling. For one reason or another during class, their instructor taught them no *styling* and what little they had, was picked up from the various helpers whose own methods of dancing were a bit shaky — to say the least. In trying to determine why the omission, we decided that it was either because the caller/teacher wasn't aware of the correct styling or he didn't want to take what little extra time was required to point out the niceties.

JOE: We also discovered another possibility which, in a way reminded us of a couple down the street whose precocious young son was the terror of the neighborhood. Confronted by a problem caused by the lad, the father explained his belief that the boy should not be disciplined in the early stage of life but, when he became older and could reason such things, the correct way would be pointed out to him.

BARBARA: If this was the theory of the square dance teacher, to ignore the correct way of doing the basics then, after the dancers had completed the list, going back and pointing out the right methods, in our estimation, that instructor was missing the boat.

JOE: Learning some things is difficult enough; unlearning them so the correct method can be substituted later is a risky business. Ways to dance, even awkward ways of doing things, can become dancable if not exactly comfortable simply by doing them frequently enough. Once learned, a person is not generally delighted when someone points out "you're doing it wrong."

BARBARA: Joe and I have always felt very fortunate because our teacher stuck to the universal standardization for dancing the basics. We find we can dance virtually anywhere and the Callerlab definitions for uniform dancing really do work.

JOE: Even so, we occasionally come upon basics that we're not doing correctly. We do try to change but, again, it's hard to break old habits.

BARBARA: One example is the way we danced a *teacup chain*. Evidently at one time there were two accepted methods. The one finally adopted was not the one we had learned. We had been taught that each time a man turned one of the girls, it would be with an arm in the small of the lady's back — in a courtesy turn position. Actually, the accepted, correct method is that *all the turns are forearm turns*.

JOE: The other movement which for Barbara and me has been more difficult to correct is *recycle*. Perhaps as a teaching tool, we were told that the person on the end of the ocean wave would reach across and, taking the adjacent person's hand, lead that person around until the two couples ended facing each other. But this only works so far; there are circumstances when it becomes a problem. So, to be correct, we do it as described in the current definition. "The ends of the wave cross fold as the centers of the wave fold in behind the ends and follow them around, then face in to end as two facing couples." That means *no hands*. While it may seem strange at first, if you were using hands, doing it the way it was intended to be danced is important.

The Dancers *Walkthru*

COME TO ORDER

By Mary Gottula, Lincoln, Nebraska

THE FOLLOWING ARTICLE appeared in *Happy Tracks*, newsletter of the Cumberland Valley Western Square and Round Dance Association. In brief form it gives procedures for conducting a meeting and poses some questions for clubs to consider.

The general procedure for presiding at a meeting is outlined in Roberts Rules of Order. To follow this procedure, a club constitution, by-laws and a governing board of officers are needed. It is the responsibility of the officers to follow the outlines and objectives of the year's program, to plan effective long-range and short-range projects and develop club activities.

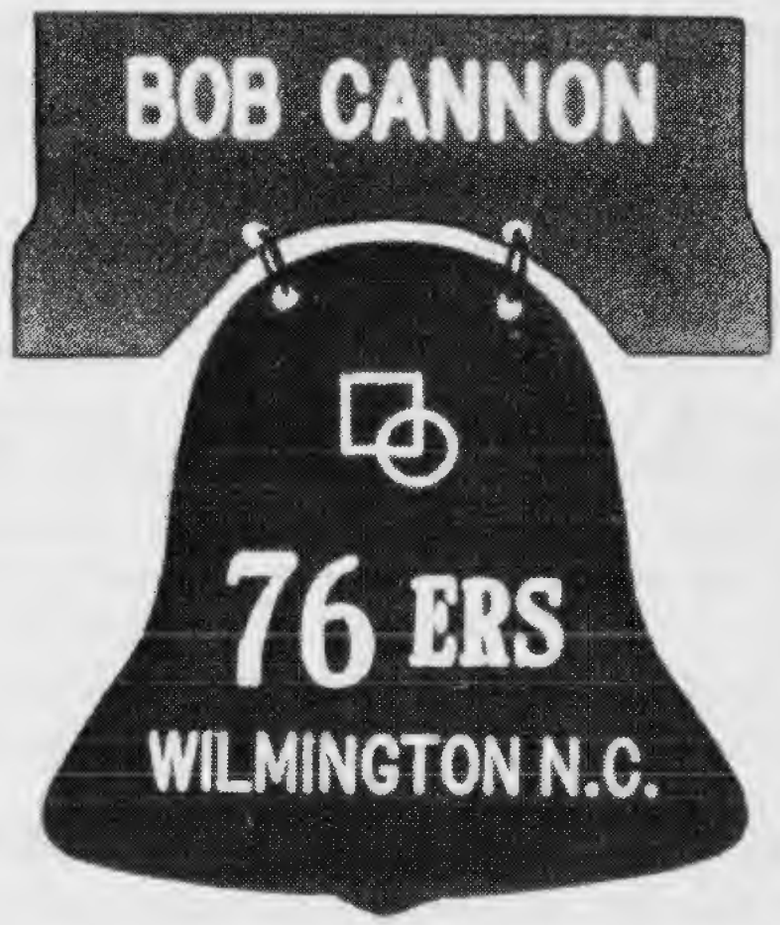
The secretary should record the following as it is brought before the group by the presiding officer:

1. Date, place and time of meeting. Who presided.
2. Who is present; whom do they represent. Guests.
3. Minutes of last meeting to be reviewed with corrections and additions if necessary.
4. Treasurer's report shared and filed. A yearly audit should be a normal procedure.
5. Officers to report on the "doings" of their office.
6. Reports from standing and/or special committees.
7. Old business discussed.
8. New business brought up.
9. Adjournment.

A presiding officer needs to understand how to form special committees, who can vote, what is a quorum, how motions are handled.

The presiding officer should strive for well-planned meetings, lead with humility, be sure of oneself, know his material (but not be a know-it-all), develop a sense of responsibility, be willing to organize, deputize and supervise (but do his/her part, too), delegate authority, inspire confidence, make clear assignments, be positive, patient and tactful, follow through, expect results, remember

BADGE OF THE MONTH



In 1976 when the United States celebrated its Bicentennial, a new club was formed in Wilmington, North Carolina. Representative of that special year, they called themselves the 76ERS.

The club badge is a replica of the Liberty Bell. A bright blue bell is hung from a red support, with lettering in white, making a very patriotic and colorful badge.

The 76ERS dance each Thursday evening in this seaport town, located along the banks of the Cape Fear River.

others, involve as many members as possible (every member's opinion is important) watch his/her language, attitude and behavior.

Questions that clubs need to decide are:

1. When to hold such a meeting: Once a month, at a potluck dinner, on the fifth day of a month, at the close of a dance, at a summer picnic to plan for the year, etc.?

2. Who are the members who would attend the meeting: Those who attend the club regularly; those who pay semester dues; those who have club badges; everyone who attends?

3. Why have a club constitution? It eliminates cliques from "running" the club; finances are decided by more than one or two people; caller contracts for specials need to be obtained; club dissolutions are covered; responsibilities are defined in writing.

When a club has answered the questions Mary lists here, then it will know if it is going to be governed by a constitution and elected officers. If so, a constitution and by-laws need to be drafted and then the officers need to be at least comfortably aware of how to operate, as briefly outlined here.

The "SPECS" of One S.D. Club

YOU ARE AN ENTHUSIASTIC square dancer. You're a member of a successful club. You want to share what you have found with others. How do you touch off the spark in someone else?

Members of the Monarch Mavericks of Salida, Colorado, have printed up what they call the "specs" of their club. They offer this information to potential newcomers. Read what they have to say about their club. It certainly sounds enticing.

"Yes, square dancing is fun — whether you are an old time square dancer or a beginner — and the Monarch Maverick Square Dance Club offers you the finest in square dance fun. Listed below are some of the reasons we can offer you one of the best programs in the state.

1. Beautiful hardwood floor to dance on at the Little River Barn, Highway 50, just west of the bowling alley.

2. Internationally known caller, Al Horn, from Penrose, Colorado, is our teacher and regular caller. We also have special dances throughout the year with top-notch callers from all over the United States and Canada.

3. Classes for beginners are conducted annually, taking the beginner from the Basics completely through Mainstream dancing. Round dance classes are also available for those who like this fun sport. Al's charming wife, Donna, assists with these classes.

4. Regular dances are conducted twice a month on the second and fourth Saturdays, starting at 8:00 PM. Other activities include picnics, swim parties, travel to out-of-town square dances and a New Year's square dance party.

5. Why should you want to join a square dance club?

 a. Fun — at low cost;
 b. Exercise — square dancing is excellent exercise for the body and the brain;
 c. Good fellowship with friendly people.

6. Who and where can I get additional information?

(Four names and telephone numbers were given.)

This is an enthusiastic and appealing soft-sell on the activity. Lot's to commend it. The who, what, where, when, why and how much are all covered. Perhaps your club will find some suggestions here to apply to your next drive for new club or class members.

PROMISES PROMISES

MEMBERS OF A BEGINNER square dance class are generally instructed in the 10 Commandments of Square Dancing as well as in other "do's and don't's" of the activity. Graduates of a class are often given some type of square dance pledge to consider. Newly initiated officers in a club are frequently reminded of certain considerations to be aware of for the betterment of the club and the members.

Now, Jack Hilton, editor of "News," The Official Newsletter of the Orange City Square Dance Club, Inc., Tauranga, New Zealand, offers a list of "Promises" for current club members to consider. The "News" suggests that all the members in the club, because they want their club to be the best possible club, repeat these promises together:

I promise to give a word of praise to beginners.

I promise to be the sweetest smelling person about.

I promise to wear square dance clothes when I go to a square dance.

I promise that when in a square I will listen to the caller. I will be a high-level listener.

I promise to thank God every day for the friends I've made since square dancing.

I promise that after completing a call, I will glance to the side and quickly square up.

I promise to appreciate the fact that we are lucky to have a fine caller at our dance.

I promise I will be interested in my club. A club can't exist on apathy.

I promise that instead of just taking all the joys and pleasures from square dancing that I will give some.

I promise that I will not always dance in a prearranged square.

I promise to enjoy 1982 to the fullest.

Promises — promises well worth considering — may we all make them realities and not just promises.

Caller/Cuer Contract

by Miriam Buche, Publicity Chairperson, EDSARDA

THE EASTERN DISTRICT Square and Round Dance Association would like to share with other square dancers throughout the country their new CLUB/GUEST CALLER — CUER CONTRACT form. This form was designed to alleviate many of the problems involved in scheduling a dance. It has been used extensively in the New England Area.

The form begins by listing the name and address of the club involved, the name of a contact person and the name and address of the caller/cuer. This solves Problem 1: "I didn't know who to communicate with." It specifies who will supply necessary equipment and spells out the type of program such as class, workshop or regular dance.

Under program information, the type of program, including levels, is specified. If rounds or line dances will be used, this is noted. This solves Problem 2: "I didn't understand what you wanted."

The rate agreed upon is written out and signed by both parties, solving Problem 3: "I thought you said you would take "x number" of dollars for this job."

This is a three-part form on NCR paper. One copy is intended for the club; one for the guest caller/cuer; the third goes to the treasurer or person who pays the bill.

We would like other square dancers to have the benefit of our work, either following our suggestions or ordering contracts from EDSARDA. The cost is minimal, 20 contracts for $3.50. Write EDSARDA, Inc., PO Box 78, Norwell, MA 02061.

CLUB/GUEST CALLER-CUER CONTRACT

This contract form is for approved use by callers, cuers and square/round dance organizations, and has the full approval of EDSARDA, NEDCA and NEDERTA

CLUB INFORMATION ☐ SDC ☐ RDC

Name of Club _____ (Check One)
Contact _____ (Name) _____ (Title)
Home Address _____ (Street) _____ (City/Town) _____ (State/Zip Code)
Telephone Number _____ (Area Code) _____ (Number)

CALLER ☐ CUER ☐ INFORMATION

Name _____
Address _____ (Street) _____ (City/Town) _____ (State/Zip Code)
Telephone Number _____ (Area Code) _____ (Number)

AGREEMENT

Date of Dance _____ (Month) _____ (Date) _____ (Year) _____ (Day of Week)
Location _____ (Address) _____ (City/Town) _____ (State) _____ (Name of School, Hall or Building)
Time of Dance _____ (from) _____ (to)

- The Program ☐ will ☐ will not be shared with another caller or cuer. _____ (Person this program will be shared with)
- Sound equipment will be furnished by ☐ Caller, ☐ Cuer, or ☐ Club.
- Program will be ☐ Class ☐ Regular Dance ☐ Workshop ☐ Special Event _____ (Specify)
- RATE AGREED TO: Flat Fee _____ (Single Amount) and/or _____ (Arrangement)

PROGRAM INFORMATION

Program will be: ☐ All Squares ☐ All Rounds ☐ If Both: 2 + 1 ☐ 2 + 2 ☐

Rounds will be:
☐ Easy (Square Dancers' Rounds)
☐ Intermediate
☐ Advanced

Round of the Month: Yes ☐ No ☐
Include Line Dance: Yes ☐ No ☐
Other: _____
Teach _____

Squares will be:
☐ Basic Program
☐ Extended Basics
☐ Mainstream
☐ Mainstream Plus I
☐ Mainstream Plus II
☐ Mainstream Experimentals
☐ Advanced
☐ Challenge
☐ Extended Challenge
☐ Other: _____
☐ Teach _____

The parties identified above agree to the conditions stated in this contract agreement. It is further agreed and understood there are no other considerations or guarantees expressed nor implied except as stated above and that none shall be recognized, and that this agreement may only be cancelled by mutual consent of the parties concerned.

Signed, Club Representative _____ (Title) _____
Signed, Guest Caller/Cuer _____ (Title) _____

DEFINITIONS

CLASS — dancers are in learning stages
WORKSHOP — dancers expect to learn new material and styling, caller should teach new and intricate material, or Mainstream Experimentals (Specify)
DANCE — dancers use knowledge they already have and caller should limit new material unless specified otherwise
SPECIAL EVENT — Anniversary, Festival, Interclass, Ball, theme dance, etc. (Specify)

INSTRUCTIONS

- Fill in all blanks and check off all blocks that apply
- Club Representative and Caller or Cuer must sign
- Copy 1 goes to Club Rep; Copy 2 to Caller or Cuer, and Copy 3 is routed by Club Rep to the Treasurer.
- Include map if Caller or Cuer does not have directions

CLUB COPY

EDSARDA (1978)

Traditional Treasury

By Ed Butenhof, Rochester, New York

A RESERVOIR FOR TRADITIONAL dances in this part of the country is Ralph Page. The dance this month is from one of Ralph's institutes in 1954. When he sent it to me, he related an illustration of the folk (traditional) process. It seems Ralph taught this dance to a Polish dance group in the Boston area prior to a tour they took to Poland. The tune Ralph uses for Halfway Round is Buffalo Gals, which turns out to be a variant of the Polish folk tune, Cracovienne. The dance and the music were great hits in Poland, and were picked up by people all over the country. "Who knows," says Ralph, "maybe fifty years from now it will be a Polish traditional dance!"

HALFWAY ROUND

by Ralph Page, Keene, New Hampshire

Formation: Square

— — — —, Head two couples separate
Go around the outside ring, Side two couples right and left thru
Stay on the opposite side, Allemande left right where you are
— — — —, — Do sa do your own
— — — —, All four men go across the ring
— — — —, Give that opposite girl a swing
— — — —, Take your corner promenade
— — — —, — — — —
— — — —, Head two couples separate

Use twice for the heads and twice for the sides with whatever breaks you like.

Another New England caller who calls traditional dances and also writes his own in traditional style is Roger Whynot and this is one of his originals.

ROGER'S DANCE

by Roger Whynot,
Pride's Crossing, Massachusetts

Music: Any well phrased selection

Formation: From a promenade

— — — —, Heads wheel around and right and left thru
— — — —, — — Same ladies chain
— — — —, Pass thru on to the next
Pass thru again — —, On you go and do sa do
— — — —, Circle four go full around
— — — —, Swing the opposite lady two times or three

Swing opposite (original partner) in her position and finish swing in big circle.

— — — —, Allemande left and promenade
— — — —, Don't stop keep promenading

Go past original home place to approximately where the promenade began

— — — —, Heads wheel around and right and left thru

After the repeat, the promenade will bring everyone back to home so a break can be inserted before doing the dance twice for the sides.

A variation of this dance, which might be called The Treasury Dance, picks up after the first two lines which are the same. It goes as follows:

— — — —, Pass thru on to the next
— — Balance there, Face those two and do sa do
— — — —, — — Turn opposite right

Elbow or hand turn with the opposite in four counts.

And partner left — —, Partner swing — —
— — — —, Keep on swinging — —
Promenade — —, — — Don't stop
— — — —, Sides wheel around and right and left thru

In this version the "partner" you swing and promenade with is either your original corner or right hand lady. Alternating heads wheel and sides wheel will make everything come out all right in the end.

Why not send along some of your favorite "oldies but goodies" to: Ed Butenhof, 399 Cobbs Hill Dr., Rochester, N.Y. 14610. Ed may not be able to use all he receives but the collection he builds may some day be compiled and shared with readers. Thank you in advance for sharing what you remember as the "hits of the past."

An Ode to the Round Dance Leader and his Angels

ROUNDANCER MODULE

(As it might have been related in the Book of Genesis)

by Al Riendeau, Silver Spring, Maryland

IN THE BEGINNING there was the *part and point* and the *closed position*. Then came the *counter clockwise* direction of travel and the *banjo* position and, lo, the multitudes did learn to round dance well — with the guidance and help of angels. And the leader/cuer looked out over the floor and he was pleased!

And on the second night he created the *right* and on the third night he created the *left*, and this gave rise to *turns* and *pivots* and *line of dance* and *reverse line of dance*. And the leader saw fit to place the woman on the right and the man on the left, with the dance position being the same that had shocked the Queen of England in a bygone day. And when all obeyed and assumed the *closed position* on cue, the leader smiled, as did his angels. It was good.

But then it came to pass that the multitudes did not always obey their leader. There were those in the land who confused *right* with *left*, yea, even though the leader implored in loud voice *"Left, left! – the other left!"* But these were few in number and most of the multitudes remained faithful. This too was good. And again the leader was pleased. He beamed this pleasure through his angels.

And so he blessed them with the *sidecar* position, the *open*, *semi-open*, and *escort* positions. He spoke of an outside hand or foot, never caring whether it be right or left but only that it be the farthest from the partner. This begat *solo turns* and *pivots*. It also begat *spin turns*, *cross behind* and *cross in front*. For many it begat pandemonium. He called upon his angels. "Thou must help me point the way," he commanded.

And now the leader spoke to the multitudes and patiently but firmly led them over reviews of his past teachings. But as the steps became complex, and *styling* became an issue, there was discord and grumbling among the dancers. Some chastised the leader for going too fast; others because his pace with the multitudes was too slow. In ignoring teachings of the leader they wandered far from the truth. No longer was their dancing admired by their peers. Their smiles had changed to frowns. And the leader did cry down, chide, and castigated the multitudes for not hearing the word. "Thy hearing," he prophesized, "shall be the second thing to go." The multitudes quailed. They spoke in whispers. "What, oh pray, will be the *first* to go?", they wondered fearfully. No one dared to ask. And the angels smiled not.

Undaunted, the leader squared his shoulders. The earth trembled as he planted his feet firmly. His blue eyes burned passionately as they rested on distant horizons. Through clenched teeth the angels heard him say, "Forgive them, Oh Great Round Dancer in the Sky, for they know not what they do." The angels stood firm, expressionless.

Listen to the Cues

Then he turned to the multitudes who gazed upon him in wonderment. "Oh ye of little faith, hearken unto me," he implored. "Mend thy ways and listen to the cues. Teach not thy neighbor to dance, nor argue with thy partner. Thou must not anticipate the cues, nor leave the line of dance. Listen, I command thee, to the cues." The angels were sober, alert with anticipation.

A cloud of calm fell over the multitudes. The leader, in full command, spoke the words "part and point." As one, the multitudes were propelled into action. Never in his years had the leader witnessed neater parting nor truer pointing! The waltz steps were smoothly exe-

cuted by the masses. The *skaters* positions were sheer poetry in motion, as were the *buzz steps* and *back to backs*. Then he cued a *scissors through* and *pivot half* and again each step was executed with precision. The *varsouvianna* was next, so flawless that it brought a lump to his throat. The smell of success was in the air. The angels pressed on, shock troops that they were.

And it came to pass that the multitudes were smiling. They had not only heard the word but they were obeying. And their round dancing days were many and fruitful in the land. Dancing was harmonious and joyful and hearts brimmed over with love for one another. Victory was everywhere. Battle weary but determined, the angels pressed on.

For it was written that only from such rounds of perfection are new angels born. Harken to the sound of distant drums! Can it be that replacements are on the way? And the angels smiled.

(Reprinted from Calls 'n' Cues, official publication of the Washington Area Square Dancers Cooperative Association)

ROUND DANCE CLINICS

The National in Detroit this June will provide an educational program for the round dancers with clinics at four different levels.

Basics will be presented each day for those who are not round dancing but would like to become acquainted with the activity. These sessions will be conducted by Ray and Ann Brown, Doc and Peg Tirrell and Fred and Kay Haury. Easy level clinics will include an introduction to International Waltzing, Foxtrot and Quickstep by Clancy and Betty Mueller, Marty and Byrdie Martin and Harmon and Betty Jorritsma. The intermediate clinics will be conducted by Hap and A.J. Wolcott, Roy and Sally Plaisance and Bob and Rosemary Holiday. In the advance level, the Goss', Bill and Carol, will present a waltz clinic, and Irv and Betty Easterday will do a jive clinic. There would seem to be something for everyone. With this in mind, Frank and Phyl Lehnert, R/D Clinic Chairman say, "See you in Detroit!"

PAGING THE ROUND DANCERS



Marvin and Kay White, Bossier City, LA

THE COMBINATION OF ROUND DANCE cuer and square dance caller is rare today but appears to work very well for the Whites.

When they moved to Monroe, Louisiana in the sixties Marvin formed the Crosstrailers Square Dance Club from a graduating class. As time went by the dancers got the urge to learn to round dance. There was, however, no round dancing in Monroe so they appointed the Whites to teach their square dance club to do rounds. That was the beginning of the combination that has worked so well for them over the years. Although promoting both requires a lot of effort Marvin and Kay believe it's the better of two worlds wrapped up in one. They are very careful not to let one activity take precedent over the other.

Nine years ago, the Whites moved to the Shreveport/Bossier City area where they continue to exercise their leadership abilities. Marvin has been an officer of the Northwest Louisiana Square and Round Dance Association since its formation and Kay has been editor of the newsletter for this group since its inception. They are also members of the Ark-La-Tex Round Dance Council, Roundalab, Callerlab, the Louisiana Square Dance Association and the Louisiana Round Dance Association.

Square dancing for this couple actually goes back to 1950 when they danced with the Merry Mixers in their hometown of Camden, Arkansas for at least a year before they were married. Marvin started calling for the same club following a four year stint in the Navy.

Today, Marvin cues for the Red River Rounders, teaches beginners, conducts workshops for square dancers and also finds time to entertain at nursing homes in the area. At every dance that Marvin calls, you can be sure that he'll also be cueing the couple dances, be they easy mixers or higher level rounds — and with a time tested system that is most successful, the Whites are not likely to change.

The CALLERS Notebook

Calling to the Music
A Key to a Successful Future

by Dick Leger, Bristol, Rhode Island

THE TRAINING OF CALLERS today is, in my opinion, the most important aspect of the square dance movement for the future of its very existence. It is this caller's feeling that too much training has gone in the wrong direction. The most important part of the training is practically non-existent.

The art of calling requires much more training in the area of music than we leaders are giving it. The very heart of all calling should start with the music to allow dancing the basics instead of just going through them with a hit or miss method. Methods of calling, such as sight, mental imagery, combinations of both, or memory itself are just that methods. Formations such as box 1-4, IP2P lines, two faced lines, etc., are just that formations and have nothing to do with the art of calling. Don't get me wrong. These are important matters to find out about and to maybe use someday, but the real matter of how to call has to do with the music as it pertains to choreography.

Where do we put the actual call in the music so that we don't lead the dancers too much, or make them wait? This is the heart of the matter and this is what's been overlooked. In our movement today, it is much easier to take the easy way out in our training of callers by teaching them *what* to call, rather than *how to call correctly*. The importance of music has been overlooked and pushed into the background so that it won't "bother" the caller.

Have you ever wondered why this subject has been ignored? I suggest that you start giving it some thought before square dancing becomes some other activity to be known as square games or puzzle solving. Think about it. Dancing requires music to move the feet in rhythm. It is also the only common denominator between the dancer and the caller. Any dance requires movement from the first beat of a phrase until the completion of the dance, whether it be a fox-trot, waltz, round dance, contra dance, rhumba, etc. If all dancing starts with the down beat after the intro, then why should square dancing be excluded from this feeling? Why should we allow square dancing to suffer through hit or miss methods? We'd better start answering some of these questions before we find ourselves trying to explain to knowledgeable people in dance that square dancing is really not dancing but a game we play with people in formations that has nothing to do with dancing as they know it. We should be proud that it is dancing and we need to address ourselves to the fact that it can be danced, and danced correctly.

We have heard almost all our leaders say that we should be putting more

ABOUT THE AUTHOR – Dick Leger has appeared in these pages many times in the past and edits the regular Contra Corner section each month. Timing is one of the most important factors in square dancing and Dick is not only a strong advocate of correct timing in his calling but makes it a prime topic in his caller's courses. While so much stress today is placed on sight calling and current blending of basics, it's refreshing to know that Dick and several other caller-leaders place the importance on calling and moving to music. Dick's on-going success with his caller's courses provides ample testimony of the success of his theories.

emphasis on smoother dancing. This is impossible unless we have smoother calling. Neither is possible without proper use of the music! We need to commit ourselves to bring music to the forefront again and to start teaching our callers of tomorrow how to call to the music. Music is the *key* for this to happen, just as music has been the key to all dance. It may be harder to call to the music, but it it is the right way. The right way is usually harder to do in most instances, and square dancing and calling is no exception. It is my personal opinion that we need to make hard decisions soon. We can face the music (literally) or we can maintain the status quo. One decision will enable us to get on with the task of facing reality for the insurance of our dance structure, while the other will only enable us to drift along with the tide. I, for one, wish to go on record to do all I can to ensure the future of square dancing, not necessarily as it is now, but as it could be! We have the leadership and organization to tackle this task, but do we have the guts?

Who Me?

by Will Mills, Prescott, Arizona

YES, YOU – DON'T LOOK surprised! We've all heard you complain about the things you think are wrong in modern square dancing — too many new figures, not being able to dance to the music, clubs which advertise one level while the caller calls another, cliques spoiling the fellowship in the club, and that's not all, by any means. You have also been griping about the new graduates coming into the club before they are able to dance some of the Plus figures you have been doing and so you expect many of the sets you are in to break down. In the 30 years since I started to square dance, I have heard all of these complaints, plus many more and if you have danced for a few years, you probably have heard of them, too.

Considering the number of people who have been active in square dancing through the years, and the various organizations such as Legacy, Callerlab, and the dancer and caller associations which are dedicated to the promotion and preservation of square dancing, it might be assumed that all of the problems of the activity would long since have been solved, but they haven't been.

One reason, of course, is due to differences of opinion. I helped distribute a Legacy questionnaire and no two of those returned, agreed in every respect. A

few wanted more new figures; many wanted fewer new figures. Some wanted more caller-run clubs; some wanted more dancer-run clubs. Some wanted more emphasis on dance levels; some wanted less. In my 30 years of dancing (and 24 years of calling) I have spoken to many dancers and callers; most of them were in accord with the complaints voiced in the first paragraph. Why, then, do we still have these problems? No one is qualified to give an absolute answer to that question, but from the fact that dancers blame the callers, while the callers blame the dancers, I have come to the conclusion that it is a case of "We have met the enemy and they are *us*!"

That's right; I feel that almost every one of us has been guilty of misrepresenting some facets of square dancing, and dat ol' debbil "lack of proper communication" is one of the prime villains in keeping square dancing from realizing its full potential as our foremost recreation. Check the reaction of the average non-dancer to an invitation to a square dance. It is usually a refusal based upon the opinion that square dancing is a violent exercise which requires little or no mental effort. This reaction is proof that we are failing to communicate with the non-dancing public, the people with whom we *must* communicate if square dancing is to grow. In fact, instead of selling square dancing on its merits, we have compounded the error by lying about it.

Telling the Whole Story

Time and time again we have told prospective dancers of the joys awaiting them as members of our clubs upon the completion of their lessons. To me, telling only part of the truth is the same as lying. If ours is a Plus II club, as most claim they are, and, even if we offer a 41-lesson course, it should be obvious that upon completion they will not be qualified to dance at a Plus II level. Since many areas have no Mainstream clubs, graduates from these areas may find themselves in the position of having completed a course of lessons without having any place to dance comfortably.

I suggest that associations, both callers and dancers, should sponsor dances on a regular basis at Mainstream level, and keep them at that level so that we can be honest in our advertising. Perhaps the honesty might even rub off on the publicity chairmen so that a Plus I dance will be listed as Plus I and Plus II as Plus II. I also suggest that all callers follow Callerlab precepts and call at advertised levels keeping new calls to a minimum. After that last sentence I can hear the dancers saying that the callers are responsible for not adhering to the advertised level, while the callers blame the dancers. Let's just think about these claims for a moment. In any organization, who is responsible for policy — the stenographer, the receptionist, the shipping clerk or the president? That's

ABOUT THE AUTHOR – Will Mills was at one time President of the Illinois Callers Association and was among the first of the callers in the Chicago area to become a member of Callerlab. Introduced to square dancing at a USO in California in 1943, Will was sufficiently captivated to pursue the activity after the war years and has enthusiastically been promoting square and round dancing ever since. Today, Will and his wife, Toni, are living in a small community in Arizona. Although he has retired from the rigors of constant calling and teaching, he has not put aside his concern for the square dance movement. Will feels it's time we tell it like it is, not how we'd like it to be.

right! It is the person in charge! In a caller-run club, the caller is responsible, but in a dancer-run club, the dancers who run the club set the policy, and don't forget, there are many more dancer-run clubs than caller-run clubs; so, most of the blame for square dancing's troubles apparently should be shouldered by the dancers.

However, placing the blame for past mistakes is a very negative approach and solves nothing. If we really believe that square dancing is the great recreation we say it is, let's forget all that malarkey we've been using about "every square dancer being a loving, warm-hearted person waiting with open arms to welcome John Q. Public into the fold." The vast majority of square dancers are wonderful people, but they are people, not saints; even those who are called "angels" sometimes are caught with a bit of tarnish on their halos when they ignore the instructor and teach their favorite variations of standard figures to the beginners they are supposed to be helping.

If there are Mainstream dances in the area, we can still sell the joys of dancing, whether those completing the lessons will be dancing once a month, once a week, or once every two or three months. Of course, if there are no such dances, we will have to sell our lessons by explaining that completing them entitles the graduate to attend weekly workshops for the rest of his or her life.

Another of the myths with which we have been deluding ourselves is that of higher or lower levels, that Mainstream is higher than Traditional, that Plus I is higher than Mainstream, than Plus II and so forth. Bunk! Challenge and Advanced dancing is no higher or lower than Traditional or Mainstream. It is different, yes, but it is still just dancing. Actually, if we began our beginner lessons with some of the Challenge or Advanced figures, these figures would be considered the early basics, and difficult things like do-si-do or allemande left would be in the Challenge or Advanced classification.

Now if we can just find some way to remove the stigma of dancing at so-called lower levels, promote not only the physical side of square dancing, but stress two other benefits, the wonderful fellowship, and something that has been sadly neglected in our advertising, the mental stimulation, then perhaps we will see square dancing grow to a point where it can really be considered *the* American dance. Since only about 1/2 to 1% of the population now squares up, I really think we will have to wait a while before we can make that claim, but square dancing is worth the wait!

BOB PAGE

Since the beginning of the current period of American Square Dancing, Bob Page has played a significant role in shaping its destiny. With Bob's passing, on April 2nd, square dancing has lost a sincere and staunch supporter. Bob was a fine caller giving pleasure to the many who took his classes, danced in his clubs, attended his institutes and traveled with him to the many corners of the world. Bob, a founding member of Callerlab and a member of the Square Dance Hall of Fame was a family man and we join square dancers everywhere in extending our sympathy and our love to Nita, Bob's wife and to all members of the family.







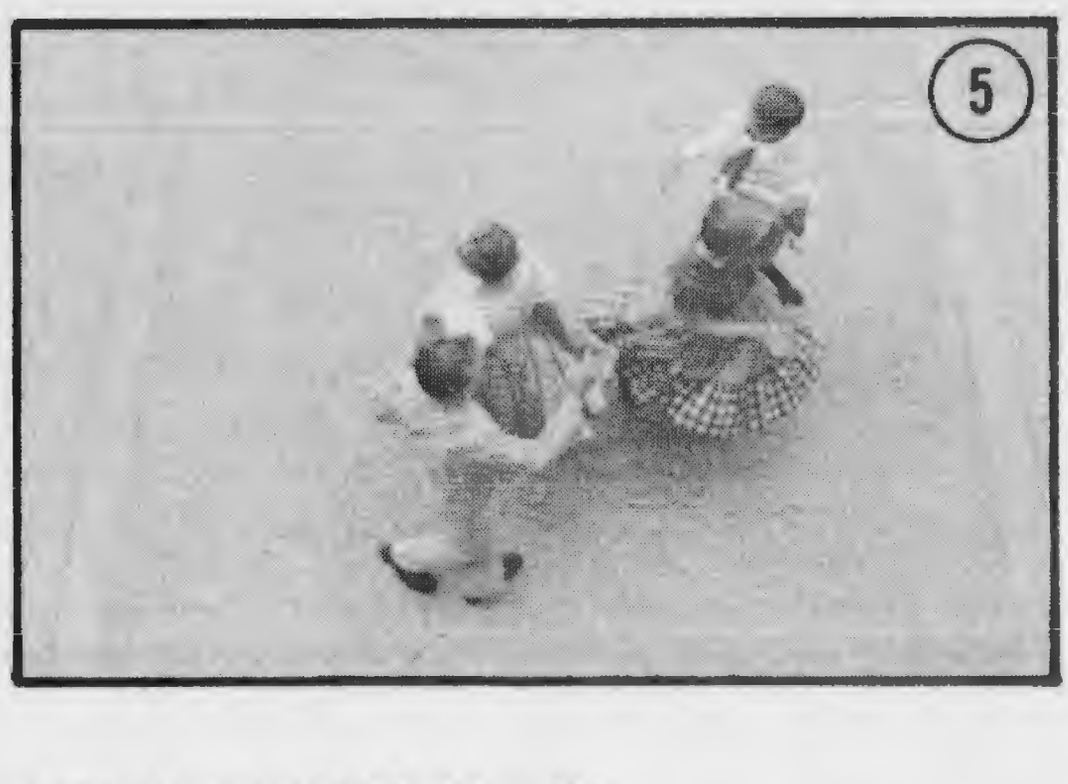
Style Lab

DIXIE STYLE TO AN OCEAN WAVE for TWO COUPLES and ALL FOUR COUPLES

WE START STYLE LAB this month with a work horse basic from the Mainstream list and look at the definition of Dixie Style to an Ocean Wave in its common garden variety. Starting with two facing couples (1), ". . . the right hand dancer steps forward and to the left to become the lead dancer in a tandem. Lead dancers join right hands and pull by (2), Moving to the other trailing dancer (3), each extends a left hand and touches to a left hand mini wave (4) and turns one quarter — 90° (5). New center dancers join right hands and form a left hand ocean wave (6)."













As you have worked with this basic noting the styling tips shown in your Mainstream Basics Handbook, you will find that this movement flows comfortably and provides no real problems. A significant difference between the square dance activity of a few years ago and the contemporary form is the feasibility of doing the basics from more than just one standard set-up. Suppose, as an example, that you were in a square (7) and were given the call "All four couples Dixie Style to an Ocean Wave." What would you do? While you may never have been given this call to execute from other than a two facing couple situation, as a "thinking" dancer, you would realize the same general rules would hold for four couples as for two. Let's take a look.

From the square (7) the ladies (in this case) would take right hands in a star (8) and move forward to their opposite (9) much as they would do in a ladies grand chain. As before, they would touch, then turn forward (10) until







they reached the point of two crossed ocean waves — an allemande thar star (11) with the ladies on the extremities, the men making the star in the center.

The finishing handhold would depend upon the follow-up movement. If it were to be a thar star, a shoot the star or a do paso, the forearm hold would be natural. If the dancers were told to balance forward and back or all four couples swing thru, the hands up or pigeon wing handhold (12) would be used.



Sensible A.P.D.

WHILE A FEW YEARS AGO, a large part of our incoming correspondence dealt with the woes and traumas brought about by endless lists of new movements, today we are hearing from dancers overwhelmed by doing basics from every conceivable setup.

"We might as well be back getting new material on a continuing basis as having to tea cup chain from facing lines, grand square on a diagonal and dance so many of the Mainstream basics from unusual setups. Confusion reigneth."

On the other hand, to do many of the accepted basics just from one position and one position only would be a bit like traveling home from work on the same road every day, week in and week out, without venturing onto other side roads and highways. One gets so that he or she could do the driving while asleep. The same might be said for the dancing. To discover that one can do a spin chain thru from something other than a standard situation, or do movements as a whole square with four couples working that were originally designed for just two couples, lends an added dose of fun to the dancing.

A limited amount of All Position Dancing (APD) tends to keep one on his toes, and extends the dancing he has already been taught into realms he never knew existed.

Of course, there's the opposite extreme where APD can be over-stressed and where the dancers seldom have the opportunity to relax and do the known basics in the way they were originally learned. There's a happy medium here and callers using the basics intelligently as a means of extending the dancer's pleasure are adding to the joy.

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ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Georgia

The 12th Annual Jekyll Fun Fest will be held July 23-24 at Jekyll Island. Dick Barker and Cal Golden will be calling the squares, while Barbara and Wayne Blackford will cue rounds. Each year a couple is awarded the Cal Golden-Dick Barker award for having made a notable contribution to the square dance program at the Fun Fest. The 1981 winners were Jim and Sharon Crouse of Lima, Ohio.

England

Lots of dancing going on across the Atlantic these days, as seen in the pages of *Let's Square Dance*, monthly publication of The British Association of American Square Dance Clubs. Multi-numbered clubs meet every day of the week, including Sunday, and there's a host of specials coming up, as can be noted from the following: May 29-June 5 O.A.S.I.S. Woolcacombe No. 5 — camping and dancing with Dave Clay and Mike Burnham, calling, and Gwen Manning, cueing. The same staff again on hand June 26-July 3 at the Guernsey Square Dance Festival. August 28-30 are the dates of the Triple A Club's Expo 82 in Peterborough and September 17-19 are the dates of the Loughborough University Weekend featuring Johnny Hayes, Geoff Powell and Norm White on squares and Gwen Manning and Jean Preston on rounds. And if you want to plan still further, save the weekend of October 8-10 for the Dragons' Club 4th Hunstanton Weekend, featuring callers, Milton Sykes and from stateside; Larry Ledson.

Colorado

Mountain Valley Hoedown '82 is the theme for the Colorado State Square Dance Festival to be held at Adams State College, Alamosa, June 11-12. Squares, rounds, contras, exhibitions, a fashion show and exhibits are promised. Facilities of the college have been made available for eating, sleeping, swimming, tennis and camping. Nearby attractions include the Great Sand Dunes National Monument, Cumbres-Toltec Narrow Gauge Railroad, fishing and hiking. Information is available from Marvin and Dorothy Chadwell, 147 Euclid St., Monte Vista, Colorado 81144 (303) 852-3742.

Sweden

This last term a lot of square dance courses have grown up in several towns here. In Gothenburgh, they have started The Square Dance Association of Gothenburg with 150 members. We have talked about starting a Swedish one but we do not know exactly what

The Tyreso Square Dancers in action at the Kings Garden, during American Week, 1981. *Kanonfotograf*





Enthusiasm and joy personified by these Swedish dancers!

to do. I am going to make a beginners album for a record company here with one of our most well-known country bands, and every Wednesday night we are going to take part in a country show with our best known country and western artists. With this, we are going to be well known all over the country, spreading American square dancing. Almost the whole club is traveling to the Spring Jamboree in Hamburg, and I may be traveling to Canada next year to call for dances there. So you can see, here things are always happening and this is great! – *Peter Myhr*

Kentucky

The Frankfort Country Dancers, co-sponsors with Midway College, are presenting a Summer Dance School from May 30 through June 6, for individuals and families. The goal is to promote broader participation and leadership in dance, music and folklore traditions of Kentucky. Classes will be held in Kentucky traditional dances, such as the big set, running set, squares, clogging, as well as in English country dances, Morris dancing, Scottish dancing and contras. Music workshops in old-time fiddling, dance band and dulcimer, singing games, shape note singing, ballads and song swaps will be combined with programs of folklife and storytelling, and so on. The staff is large, more than 25 leaders. A separate daytime program will be planned for young people from 7 to 12 years of age. Anyone interested should contact T. Auxier, Director, 106 West Main St., Apt. 10, Frankfort, Kentucky 40601 by April 20th. The program is endorsed by Brea College Recreational Extension. The Lloyd Shaw Foundation, Kentuckiana Square Dance Association and Central Kentucky Arts Fund.

The Murray Square-a-Naders are sponsoring a Spring Festival of square and round dancing on May 22-23 in the Murray State University Student Center Ballroom. Paul Marcum and Lee Swain will be calling, with Janice Berkley cueing. For information contact David West, 1506 South 10th St., Mayfield, Kentucky 42066 (502) 247-5051.

The Fifth Annual Spring Square Dance Festival in Renfro, April 30-May 1, with Joe Porritt and Phil Kozlowski calling, will include the 1982 Kentucky Hall of Fame Ceremony. Last year's charter members inducted into the Hall of Fame included Estil McNew who worked for more than 25 years with dancers in exhibitions and on TV, Joe and Pat Porritt, Louisville caller, and Carl Clark known for his Kentucky Heritage Dancers.

May 8th is the date for the annual CRUSADE DANCE in Louisville with all proceeds going to the Crusade for Handicapped Children of Kentucky and Southern Indiana. From modest beginnings in 1973, last year the dance raised a total of $10,400 for this charity and was listed as the 34th largest contributor. Most local clubs cancel any scheduled dances on the same date, to avoid competing with this special worthwhile effort. – *Richard Stich*

Michigan

Come to cool and beautiful Traverse City for the 27th Annual Spring Festival, May 22-23, sponsored by the Northwest Michigan Square Dance Council. There will be separate halls for Mainstream, Plus I and Plus II. Frank Lane and Kip Garvey will be calling the squares with Buzz and Diane Pereira doing the rounds. For information write Jerry Bates, Box 44A, Convay, Michigan 49722.

Ohio

The 23rd Annual Buckeye Square-Round-Contra Convention will be held in Dayton Exhibition Center, May 7-9. Dancing will include Mainstream, Advanced, Challenge, Teen, Rounds, Challenge Rounds and Contras. Over 100 callers, 25 round dance leaders and some 5,000 dancers are expected. Shops, a style show, sewing/pattern room, full food service and a famous ice cream ven-

dor will be on hand. Plenty of hotels and motels available, with camping only a mile away and we furnish the bus. We request that proper dance attire be worn at all sessions, including workshops. No hats, please. Further information is available from Glen and Rhea Berry, 522 Shade Drive, West Carrollton, Ohio 45449 or phone (513) 859-8645.

Arkansas

A square dance weekend will be held June 18-20 at the Ramada Inn, Mountain Home. Bill Volner will call, with Wayne and Elaine Odell conducting the rounds. Mainstram through Plus II with some experimentals will be the levels. Camping sites are also available. For further information contact Mrs. Bill Volner, PO Box 702, Sikeston, Missouri 63801 (314) 471-0392.

Australia

For the past 13 years, a very successful square dance institute has been conducted on the famed Gold Coast of Queensland. A three-day "Summer Holiday" is held the last weekend in January, while a "Winter Wonderland" is held the last weekend in July. (Remember weather is just reversed down-under!) Under the direction of Graham and Val Rigby, the program includes square and round dancing, a children's program and a variety of sporting activities (including inter-zone competitions in tennis, archery, squash, volleyball and water sports). Appropriate to the locale, morning and afternoon tea breaks are provided and one evening a "Billy Tea/ Damper/Sing-a-long" is included. The staff includes several outstanding callers and teachers. Wouldn't it be fun to attend one of these institutes? If you're traveling that direction during either of these times, contact the Rigbys at "Happy Valley", Junction Street, Samford 4520, Australia.

Italy

The Gaeta Cast-a-ways have reorganized after the transfer of many of its members. The club, originally formed by Ed and Wydell Williams, is now teaching a new class and is led by caller, Bill Johnson. Although we have some problems with the in-and-out scheduling of the ship to which we are assigned, we are still finding time to square dance and want everyone to know that square dancing is alive again in Gaeta, Italy. — *Lawrence Donaldson*

Massachusetts

On May 22nd, at the Pole School in Taunton, there will be a very special dance. Square Acres Night will feature all of the original Square Acres' staff callers at a first reunion after many years apart. Yes, Howard Hogue, founder of Square Acres will be there. Many a traveling caller has to remember calling at Square Acres at one time. All area and out-of-state dancers are invited for a night to remember — 8:00-11:00 PM. – *Jack Bright.*

Tennessee

January 20 was an eventful night at the Spurs 'N' Saddles Square Dance Club of Germantown, a suburb of Memphis. Norm Northam completed his 1,500 consecutive



The 1982 Gold Coast Summer Holiday crowd enjoy the January sun at this Australian square dance institute.



Eddie Ramsey, Memphis caller, surrounded by Norm Northam and his wife, Anne, on the occasion of Norm's 1,500th consecutive night of square dancing.
Photo by Charles Baker, Staff Photographer, The Caller

night of square dancing, a world's record. The Club made the Northams honorary members. Anne was quoted as saying, "If Norm goes dancing tomorrow night, I'll break his leg." Four years of continual dancing is a long time, especially as Norm and Anne were only married in the fall of 1981. Since the record-setting occasion, the Northams have left for Puerto Rico, where Anne, a member of the United States Navy, was transferred.

– The Caller

British Columbia

The year was 1957 and "hearty applause welcomed another new club — The Promenaders — who took their place in the Association at the February meeting." (*Cross Trail News*, February, 1957) Our club had its beginnings when Dawn and Les Draper started a beginners class in 1956, which was to become The Promenaders. Dawn remained our caller until 1960. Jack Weber took over the reigns at that time and is still our caller, along with his wife, Marg. We have a yearly spring party, Promenaders Prom, a yearly dinner dance and a family picnic in the summer, in addition to our regular 2nd and 4th Friday night dances. We have danced with the blind and at White Cross and Gorge Road Hospitals. We have taken part in the Centennial Celebrations and manage to include as many extra activities each year as possible. On one occasion we had a fire in the galley, and in true square dance tradition someone suggested that Jack call "There's a Hot Time in the Old Tub Tonight." Each year we have a Chinese Auction with the money going to the Timmy Telethon. Now we are 25 years old and still going strong. Marg and Jack's beginner classes have added new blood to our club and our club members are our "real backbone." There's no way to name them all but I know we have found that "Friendship really is Square Dancing's Greatest Reward." March 27th we celebrated with a special dance and, now, here's to the start of our second 25 years.

– D. York (Cross Trail News)



Belle and Floyd Shortridge at their Anniversary Dance in Roseburg, Oregon.
Photo by Charlie Joyner

Oregon

The 65th Wedding Anniversary of Belle and Floyd Shortridge was celebrated at a special dance at the Buckeroo Barn, Roseburg. More than 12 squares of local and out-of-town friends and dancers participated in the evening, called by Dale Roberson. The anniversary cake was decorated with an old-time roadster, reminiscent of the Hupmobile that Belle and Floyd eloped in, driving from Vancouver, Washington, to Albany Oregon.

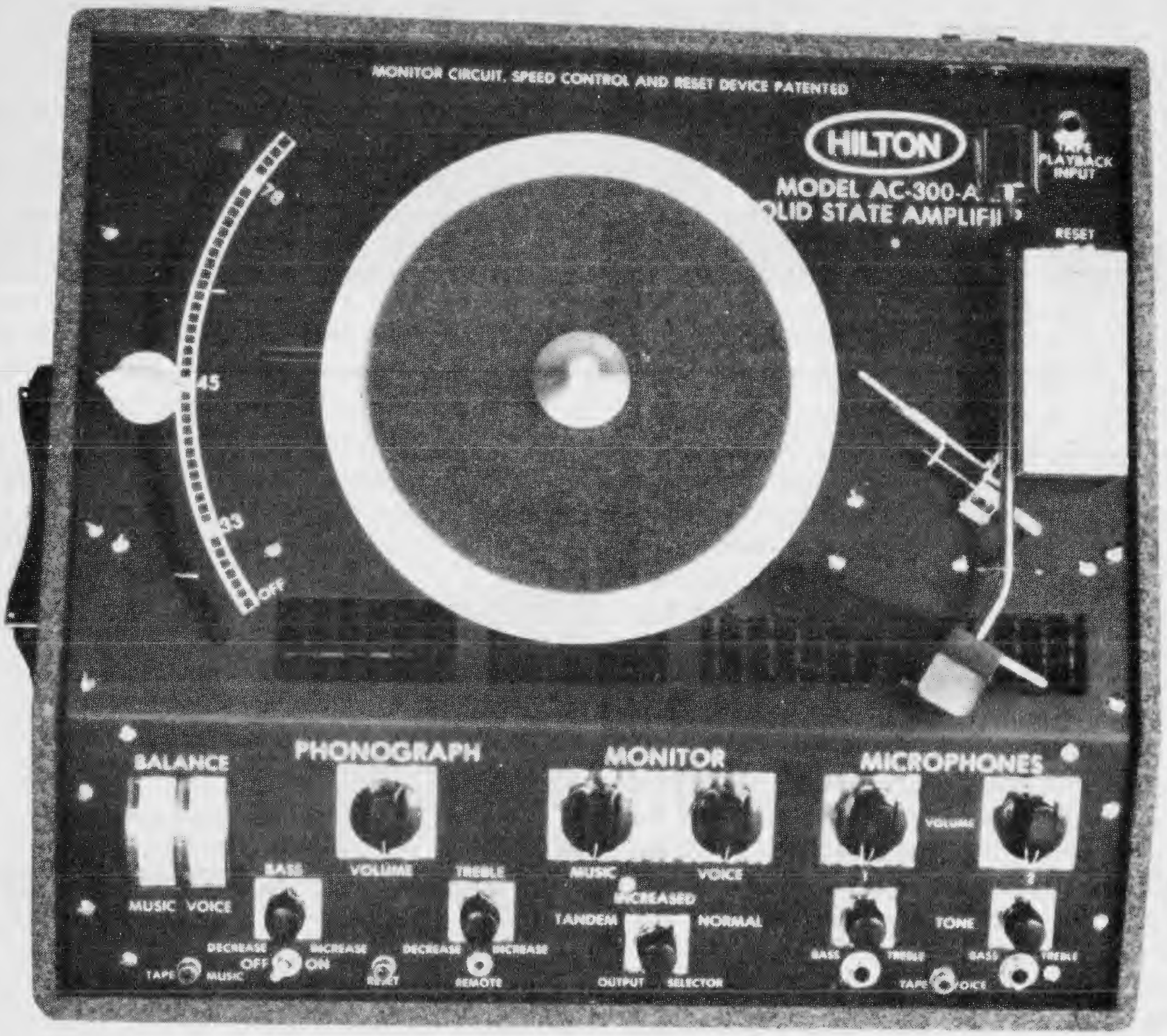
– Florence Engdahl

Illinois

The 10th Annual (Homecoming) Chicago Area Square and Round Dance Convention will take place at the North Lake Hotel, June 4-5. Five levels of square dancing from Mainstream through Challenge will be pro-

Please see **WORLD,** *page 94*

SOUND BY HILTON



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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

May, 1982

THE WRITE-UPS for the following four singing calls which our reviewer rated highly will be found starting on page 20. Here you have the complete calls.

SINGING CALLS

JUST SEND ME ONE

By Elmer Sheffield, Tallahassee, Florida

Record: ESP #102, Flip instrumental with Elmer Sheffield

OPENER, MIDDLE BREAK, ENDING

Four ladies chain turn the girl around
Rollaway circle left go walking around
Rollaway then circle awhile
Do an allemande left that corner girl
Gonna weave around the ring
Don't send me two just send me one
Swing your honey promenade on home
Two ain't twice the fun
It's cheaper having none
Lord please just send me one

FIGURE:

Those heads promenade halfway around
Side pair right and left thru and
Turn 'em around well do a
Square thru go get me four hands around
Then a right and left thru
Why don't you turn 'em around
Slide thru load the boat and go
Swing that corner lady promenade her home
Two ain't twice the fun
It's cheaper having none
Lord please just send me one

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SHADDUP YOU FACE

By Bronc Wise, Long Beach, Ca.

Record: Hi-Hat #5040, Flip instrumental with Bronc Wise

OPENER, MIDDLE BREAK, ENDING

Four ladies chain go across you know
Chain back to a do paso partner left
Corner right partner left again
Head ladies center tea cup chain
My Mama used to say whatsa matter you
You gotta no respect
Whaddaya think you do why you looka so sad
Itsa not so bad itsa a nice place
Ah shaddup you face

FIGURE:

Heads square thru four hands you know
Do sa do that corner make a wave and go
Fan the top a right and left thru I say
Send her back Dixie style you make a wave
Take a peek and trade the wave
Swing that corner round left allemande
Promenade the town Itsa nicea place
Ah shaddup you face

MAINSTREAM ALTERNATE FIGURE:

Heads promenade halfway you go
C'mon square thru four hands you know
All the way around curlique and then
Scoot back boys run right star thru
Pass thru trade by and swing
Swing the corner one promenade the ring
Itsa not so bad itsa nicea place
Ah shaddup you face

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

WHAT A LITTLE MOONLIGHT WILL DO

By Bill Volner, Sikeston, Missouri

Record: 4-Bar-B #6045, Flip instrumental with Bill Volner

OPENER, MIDDLE BREAK, ENDING

Hey now walk around that corner
See saw round your own
All four men star by the right
Pick up partner and star promenade
Go around that ring tonight
Girls roll back allemande left and
Weave the ring it's in and out
Meet that girl you promenade and sing
Promenade yes you do
What a moonlight will do

FIGURE:

Heads square thru count four hands
You do sa do swing thru tonight
Boys you run then ferris wheel
Outsides squeeze in and make a line

Star thru square thru three quarters
Swing the corner promenade and sing
Promenade yes you do
What a little moonlight will do
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

PENNY ARCADE

By Gary Mahnken, Corder, Missouri
Record: Quadrille #813, Flip instrumental with Gary Mahnken
OPENER, MIDLE BREAK, ENDING
Heads ready grand parade
If I had a penny everytime you made me blue
And hurt me thru and thru
I could spend a lifetime in a penny arcade
If I had a penny everytime I turned around
And headed back to you
I could spend a lifetime in a penny arcade
ALTERNATE BREAK:
Sides face grand square
If I had a penny everytime you told a lie
And made me cry for you
I could spend a lifetime in a penny arcade
Four ladies chain turn those girls and
Chain them home and
Promenade around the ring you know
I could spend a lifetime in a penny arcade
FIGURE:
Heads promenade half around you go
Lead right circle four make a line
Curlique coordinate and then boys move
Bend the line slide thru pass thru
Trade by swing the corner girl
Left allemande promenade
I could spend a lifetime in a penny arcade
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

A BIT OF VARIETY

by Karl-Heinrich Fischle, Hanover, Germany
Hexagon Mainstream (do not try under crowded conditions)
Sides lead right and circle six
Side men break to lines of six, pass thru
Wheel and deal, three by three
Double pass thru
First three left, next three right
Star thru, right and left thru
Those who can dive thru
All triple pass thru, cloverleaf
Triple pass thru, triple centers in
Cast off three quarters
Star thru
Those who can right and left thru
With a full turn
Those who can right and left thru
With a full turn
All right and left thru with a full turn
Trade by, do sa do to ocean waves
Swing thru, ends circulate
Swing thru, ends circulate
All twelve circulate
Touch a quarter, boys run right
Same girl, left allemande

FROM THE '82 RECORDS

Here are the final four tracks as they have been condensed from the four 1982 Premium records. The calls are the same as they appear on the printed sleeve with each of the records.

1982 BASICS

Joe Porritt
Louisville, Kentucky
Head pair star thru, pass thru, swing thru
Boys run around the girl, ladies trade
Bend the line, square thru four, trade by
Star thru, pass thru, bend the line
Pass the ocean, make a wave, swing thru
Girls circulate, boys trade, swing thru
Boys circulate, girls trade, swing thru
Boys run to right, couples circulate
Ferris wheel, centers zoom
New centers square thru three quarters
Allemande left

Promenade, heads wheel around
Pass thru, wheel and deal
Double pass thru, lead couple do a U turn back
Do sa do, make an ocean wave, swing thru
Centers trade, centers run around the ends
Couples circulate, ferris wheel, boys zoom
Girls zoom back, girls squeeze in
Pass thru, wheel and deal
Centers zoom, left allemande

Promenade, sides wheel around
Square thru four, trade by, star thru
Pass thru, wheel and deal
Centers swing thru, box the gnat pull by
Swing thru, boys trade, boys run
Bend the line, two ladies chain across
Chain them back, ladies flutterwheel
Reverse flutter, sweep one quarter
Veer to the right, ladies circulate twice
Boys trade twice, boys turn around
Allemande left

SPECIAL WORKSHOP EDITORS
Bob Van Antwerp **Workshop Editor**
Joy Cramlet **Round Dances**
Ken Kernen **Ammunition**

1982 MAINSTREAM BASICS

Johnnie Wykoff
Indianapolis, Indiana

Promenade, head couples wheel around
Right and left thru, pass the ocean
Spin chain thru, girls circulate twice
Boys run around the girl, bend the line
Pass thru, wheel and deal, double pass thru
Put centers in, cast off three quarters
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters, join hands circle left
Four girls up to the middle and back
Girls pass thru, cloverleaf
Gents go forward, turn thru
With the girl you meet, do sa do
Ocean wave, boys run around the girls
Left allemande

One and three square thru four
Right hand star, heads to the middle, star left
Pick up your corner with an arm around
Star promenade, centers back out one half
Circle left, boys together, girls together
Boys swing the nearest girl, promenade
One and three wheel around
Right and left thru, star thru, step to a wave
Spin chain thru, girls circulate twice
Boys run around the girl, bend the line
Touch a quarter, circulate once
Boys run to the right, left allemande

1982 MAINSTREAM & QUARTERLIES

James Maxey
Jacksonville, Florida

One and three square thru four
Do sa do the outside two, ocean wave
Girls trade, linear cycle
Right and left thru, pass thru, wheel and deal
Do sa do, ocean wave, release recycle
Double pass thru, first two left
Next go right, right and left thru
Lady lead, Dixie derby, couples circulate
Bend it, right and left thru, star thru
Do sa do to an ocean wave, swing thru
Boys run, couples circulate, bend it
Right and left thru, star thru, do sa do
Ocean wave, spin chain thru
Girls circulate twice, boys run, bend the line
Pass thru, wheel and deal, center four do sa do
Ocean wave, ping pong circulate
Extend to outside two, swing thru
Boys run, bend the line, right and left thru
Flutterwheel, slide thru, square thru three
Allemande left

Twos and fours square thru four
Do sa do, ocean wave, girls trade
Linear cycle, sweep one quarter, curlique
Split circulate, boys run
Right and left thru, pass thru, bend it
Right and left thru, star thru, do sa do
Ocean wave, swing thru, boys trade
Boys run around the girls, couples circulate
Bend it, right and left thru, pass the ocean
Swing thru, boys run, couples circulate
Bend it, right and left thru, pass thru
Wheel and deal, double pass thru
First two left, next two right
Right and left thru, flutterwheel
Pass thru, wheel and deal
In the middle, right and left thru
Same four square thru three quarters
Left allemande

1982 PLUS ONE & TWO

Ron Schneider
Largo, Florida

Heads lead right
Circle up four, break to a line
Square thru, on third hand, curlique
Coordinate, all couples circulate
Half tag the line, scoot back, boys run
Reverse flutter, load the boat
Right and left thru, veer left
Girls hinge, diamond circulate
Boys swing thru, flip the diamonds
Girls trade, swing thru, girls circulate
Boys trade, girls fold, peel the top
Right and left thru, Dixie style to ocean wave
Boys trade, everyone trade the wave
Girls trade, girls run, bend the line
Pass thru, U turn back, star thru
Pass thru, trade by, right and left thru
Veer to the left, ferris wheel
Everybody double pass thru, track II
Explode the wave, chase right to a wave
Centers trade, swing thru, boys run
Star thru, dive thru, square thru three
Left allemande

Side pair square thru four
Meet that pair, relay the deucey
Swing thru, boy trade, boy run, bend the line
Pass the ocean, girls trade, explode the wave
Partner trade, roll to face, touch one quarter
Centers trade, boys trade, girls trade
Centers trade, boys trade, pass thru
Do U turn back, star thru, pass thru
Trade by, left allemande

ROUND DANCES

WALTZ ACROSS TEXAS — Sun Ra 0002
Choreographers: Art and Gladee Peavey
Comment: Easy and enjoyable waltz to dance. Certainly feel the beat with this music. One side of the record has cues.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to** BUTTERFLY, **Touch, —;**

PART A

1-4 **Waltz Away, 2,3; Turn In, 2, 3 end facing RLOD; Bk Up Waltz, 2, 3; Bk, 1/4 L Turn end M face** WALL **in** BUTTERFLY, **Close;**
5-8 **Fwd, Touch, —; Bk, Touch, —; Side, XIB, Side; Thru, Side, Close;**
9-12 **Waltz Away, 2, 3; Waltz Together, 2, 3; Side, Draw, —; Side, Draw, —;**
13-16 **Solo Turn, 2,3; 4, 5, 6; Side, Draw, Close; Side, Draw, Close;**

PART B

1-4 **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, XIB Side; Thru, Side, Close end in** CLOSED;
5-8 **Dip Bk, —, —; Manuv, 2, 3 end M face** RLOD; **(R) Waltz Turn; (R) Waltz Turn end** OPEN **facing** LOD;
9-12 **Fwd Waltz, 2, 3; Change Sides, 2, 3 end facing** RLOD; **Bk Up Waltz, 2, 3; Change Sides, 2, 3 end in** OPEN **facing** LOD;
13-16 **Fwd Waltz, 2, 3; Fwd Waltz, 2, 3; Apart, Point, —; Together to** BUTTERFLY, **Touch, —;**

SEQUENCE: A — B — A — B — A thru meas 15 then Step Apart and Point.

IN OLD NEW YORK — Brahma 1001
Choreographers: Wayne and Barbara Blackford
Comment: Not a difficult two-step and the music is nice and danceable. Cues on one side of record.

INTRODUCTION

1-4 BUTTERFLY **M face** WALL **Wait; Wait; Side/Step, Step, Side/Step, Step; Apart, Point, Together, Touch;**

PART A

1-4 **Face to Face Two-Step; Bk to Bk Two — Step; Basketball Turn, —, 2,—; 3, —, 4 end** SEMI-CLOSED **facing** LOD, **—;**
5-8 **Fwd, Close, Bk, Close; Fwd, —, Manuv end** CLOSED **M face** RLOD, **—; Pivot, —, 2, —; 3, —, 4** OPEN **facing** LOD, **—;**

PART B

1-4 **Vine Apart, 2, 3, Touch; Together, 2, 3 Face partner &** WALL **in** CLOSED, **Touch; Side, Close, Fwd, —; Side, Close, XIF, —;**
5-8 **Side, XIB, Side, XIF; Side, XIB, Side, XIF; Pivot, —, 2 M face** LOD, **—; Dip, —, Recov M face** WALL, **—;**

PART C

1-4 CLOSED **M face** LOD **Side, Close, XIF end** SIDECAR, **Point; Recov, Side, Fwd end** BANJO, **—; XIB, Side, Fwd, Lock; Fwd, —, 1/4 R Face end** CLOSED **facing** WALL, **—;**
5-8 **Turn Two-Step; Turn Two-Step end facing** LOD **Lead hands joined; (Twirl) Run, 2, 3,4; Fwd, —, 1/4 R Turn M face** WALL **in** BUTTERFLY, **—;**

SEQUENCE: A — B — A — C — A — C plus Ending.

Ending:

1-4 CLOSED **M face** WALL **Turn Two-Step; Turn Two-Step; Side, XIB, Side, Touch; Side, XIB, Side, Touch;**
5-7 **Roll LOD, 2, 3, Touch; Roll RLOD, 2, 3, Touch; Apart, —, Point, —.**

OLD TIMES — Grenn 14306
Choreographers: Max and Nancy Nosker
Comment: Enjoyable routine and the music has the good big band sound.

INTRODUCTION

1-4 CLOSED **M face** WALL **Wait; Wait; Side, Touch, Side, Touch; Dip Bk, —, Recov to face** LOD **in** SEMI-CLOSED, **—;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close Fwd, —; Side, Close, Bk end M face** WALL **in** BUTTERFLY, **—;**
5-8 **Vine, 2,3, Touch; (Unwrap) In Place, 2, 3, Touch; (Unwrap) In Place, 2, 3, Touch; Change Sides, 2, 3, end facing** RLOD **in** SEMI-CLOSED;
9-12 Traveling RLOD repeat action meas 1-4 Part A:
13-16 **Vine, 2, 3, Touch; (Wrap) In Place, 2, 3, Touch; (Unwrap) In Place, 2, 3, Touch; (L Turn to end in front of M) R Turn, 2, 3, Touch end M face** LOD **in** CLOSED;

PART B

1-4 **(Diamond Turn) Fwd L Turn, —, Side, Bk; Bk L Turn, —, Side, Fwd; Fwd L Turn, —, Side, Bk; Bk L Turn, —, Side, Fwd end** MODIFIED BANJO **M facing** DIAGONAL LOD **&** WALL;
5-8 **Hover; Thru, —, Side, Close** SIDECAR; **Twinkle, 2, 3, to** BANJO, **—; Manuv, —, Side, Close end** CLOSED **M facing** RLOD;
9-12 **Spin Turn end M facing** LOD **Bk, —,**

Side, Fwd; (L Foxtrot Turns) L Turn, —, Side, Close; L Turn, —, Side, Close end M facing WALL;
13-16 **(Foxtrot Box) Fwd, —, Side, Close; Bk, —, Side, Close; Vine, 2, 3, 4; Pivot, —, 2 end facing** LOD **in** SEMI-CLOSED, **—;**
SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-3 Closed **M face** WALL **Side, Close, Side, Close face** LOD; **(Slow Twirl) Fwd, —, 2, —; Apart, —, Point, —.**

TANGO BRIOSO — Grenn 14306
Choreographers: Gordon and Thelma Meisel
Comment: Interesting and not too difficult tango routine. Pleasant music.

INTRODUCTION
1-4 CLOSED **M face** LOD **Wait; Wait; Side, Close, Side, —; (L Spin) Side, Close, Side end** SEMI-CLOSED, **—;**

PART A
1-4 **Fwd, —, Manuv, —; Pivot, 2 end** BANJO, **Point, —; (Fwd Flare Thru) Bk, —, Flick to** SEMI-CLOSED, **—; Rock Fwd, Recov, Rock Fwd, —;**
5-8 **Fwd, —, Pickup to** CLOSED, **—; Fwd, Side, Draw, —; Gaucho Turn, 2, 3, 4; 5, 6** SEMI-CLOSED, **Heel Stamp, —;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A:

PART B
1-4 **(Roll to Skaters) Fwd, —, Fwd** SKATERS, **Fwd, Side, Draw, —; Lunge LOD Swd, —, Recov, —; XIF, Side, XIF, —;**
5-8 **Lunge** RLOD **Swd, —, Recov, —; XIF, Side, XIF, —; Corte Bk, —, Recov, —; (Fwd, Side, Close end** SEMI-CLOSED, **—;) Fwd, Side, Draw, —;**
SEQUENCE: A — B — A — B — A thru meas 8 plus Ending.
Ending:
1-4 **Fwd, —, Manuv to** CLOSED, **—; Pivot, 2, Point, —; Corte, —, Recov, —; (Spot Twirl) In Place, 2, 3, Point.**

TAKE YOUR CHOICE
by Ray Rose, Van Nuys, CA

Mainstream
From a static square:
Heads lead to the right . . . circle up four
Break to a line . . . pass the ocean
Swing thru
Men trade . . . men run . . . tag the line
Girls turn left . . . men turn right
Allemande left
No. 1 couple face your corner . . . box the gnat
Square your sets just like that. . .
Head couples square thru four hands
Do sa do to a wave . . . swing thru
Centers run around ends (boy-boy, girl-girl)
Couples circulate . . . wheel and deal
Right and left thru (who turns who)
Make an ocean wave . . . swing thru
Ends trade
Centers trade . . . centers run around ends
Wheel and deal . . . pass thru . . . trade by
Allemande left

Advanced Figures
From a static square:
Four ladies chain . . . heads rollaway
Half sashay . . . split square thru four
Trade by . . . touch one quarter
Scoot chain thru . . . men run
Touch one quarter
Transfer the column . . . split circulate
Men trade . . . men run . . . bend the line
Touch one quarter . . . single file circulate
Men run . . . touch one quarter
Split circulate . . . Split counter rotate
Men run . . . allemande left

Four ladies chain . . . sides rollaway
Half sashay . . . Split square thru four
Trade by . . . swing thru . . . men run
Cross over circulate . . . mini busy
Extend . . . swing thru . . . men run
Ferris wheel . . . star thru
Rollaway half sashay . . . join hands, circle left
Men square thru four hands
Pass and roll your neighbor . . . men circulate
Left allemande

Heads square chain thru . . . touch one quarter
Split circulate . . . men run
Right and left thru . . . rollaway half sashay
Curlique . . . checkmate the column
Ferris wheel . . . zoom
Centers make a wave . . . chain reaction
Men run . . . couples circulate
Couples trade . . . bend the line
Pass the ocean . . . men circulate
Swing thru . . . men run
Cross over circulate . . . couples circulate
Turn and deal
Left allemande

ATTENTION CHOREOGRAPHERS
We're always on the lookout for good, interesting Workshop material, particularly in the Mainstream and Plus One and Two categories. If you have the knack to create flowing material — why not share it with others? It's always appreciated.

MISCELLANEOUS ONE
by Gerald McWhirter, Oklahoma City, OK

One and three right and left thru
Pass the ocean . . . release recycle
Double pass thru . . . track II
Swing thru . . . boys run
Chain down the line
Pass thru . . . wheel and deal
Double pass thru . . . girls only U turn back
Center four box circulate
All the boys run . . . swing thru to
Right and left grand

MISCELLANEOUS TWO
by Cliff Long, Mars Hill, Maine

Heads pass the ocean . . . ping pong circulate
Extend . . . hinge one quarter
Walk and dodge . . . boys fold . . . partner trade
Double pass thru . . . centers in . . . ends fold
Star thru . . . couples circulate
Couples cast off three quarters
Right and left thru
Pass thru . . . wheel and deal
Centers step to ocean wave
Ping pong circulate
Extend and recycle
Veer left . . . veer right
Trade by . . . star thru
Right and left thru
Ladies lead . . . Dixie derby
Crossfire . . . girls run . . . single circle
Left allemande

MISCELLANEOUS THREE
by Ted Nation, San Diego, California

CHAIN DOWN THE LINE

Facing Couples — Zeros
Pass the ocean . . . swing thru
Boys cross run . . . chain down the line
Flutter wheel

Pass thru . . . girls run left
Left single hinge . . . chain down the line
Pass thru . . . partner trade
Reverse the flutter

Right and left thru . . . half sashay
Pass thru . . . girls U turn back
Left single hinge . . . chain down the line
Pass the ocean . . . recycle . . . slide thru

Right and left thru . . . Dixie style to wave
Boys trade . . . with a left everyone trade
Chain down the line . . . touch one quarter
Box circulate . . . boys run . . . slide thru

Pass the ocean . . . spin the top
Boys cross run . . . chain down the line
Veer left
Wheel and deal . . . sweep one quarter

Right and left thru . . . veer left
Chain down the line . . . slide thru

Swing thru . . . boys trade . . . boys run
Couples hinge . . . chain down the line
Right and left thru

Line Zeros (normal lines)
Pass the ocean . . . single hinge (new wave)
Swing thru . . . centers cross run
Left single hinge . . . chain down the line
Right and left thru . . . ladies chain

Pass the ocean . . . scoot back
Boys cross run . . . chain down the line

Pass the ocean . . . scoot back . . . fan the top
Boys run . . . chain down the line . . . slide thru

Pass thru . . . half tag . . . split circulate
Girls with a left hand trade . . . swing thru
Boys cross run . . . chain down the line

Pass the ocean . . . swing thru . . . girls fold
Peel off . . . chain down the line
(will work for any facing couples. It's better started from lines.)

Pass the ocean . . . spin chain thru
Boys run
Chain down the line . . . touch one quarter
Column circulate . . . single hinge
Recycle . . . pass thru . . . bend the line

Pass thru . . . tag the line . . . cloverleaf
Centers turn thru . . . pass the ocean
Spin the top . . . boys run
Chain down the line
Pass thru . . . bend the line

Pass the ocean . . . girls trade . . . boys run
Wheel and deal . . . veer right . . . girls run
Chain down the line

LIP — zero box
Spin the top . . . hinge one quarter
Centers circulate . . . hinge one quarter
Centers trade . . . girls fold
Double pass thru
Face right . . . couples circulate
Chain down the line . . . slide thru

Touch one quarter . . . circulate one
Cast right three quarters . . .
Boys trade and run . . . chain down the line
Right and left thru

Touch one quarter . . . circulate one
Zoom (boys roll back) **hinge one quarter**
Boys trade and run . . . chain down the line

Pass the ocean . . . boys circulate
Girls trade . . . recycle . . . spin the top
Boys run . . . chain down the line
With a full turn around . . . trade by

ZERO BOX — LIP
Swing thru . . . girls circulate . . . boys run
Chain down the line . . . right and left thru

Swing thru . . . girls circulate . . . boys trade
Boys cross run . . . chain down the line
Right and left thru

Spin the top . . . two center girls trade
Boys run . . . chain down the line
Swing thru
Boys run . . . bend the line

These two should be with
the conversions from lines to boxes
LIP — Zero Box
Swing thru . . . girls turn back
Center four only chain down the line
With a full turn
As the outsiders end the line to face in

Swing thru . . . girls turn back
Centers only chain down the line
Right and left thru
Outsiders bend the line to face in
Centers pass thru

MISCELLANEOUS FOUR

by Ed Postel, Modesto, California

Heads pass the ocean . . . extend
Girls trade . . . boys run
Girls fold . . . all eight box the gnat
All eight star thru . . . ocean wave
Boys run . . . triple trade . . . couples hinge
All eight promenade

Sides pass the ocean . . . extend
Girls trade . . . boys run
All eight circulate . . . bend the line
Right and left thru . . . centers pass thru
Center boys run right . . . ends only pass thru
Allemande left

Heads pass thru . . . separate around two
Those in the middle right and left thru
Everybody star thru . . . trade by
Swing thru . . . boys run . . . girls trade
Boys circulate . . . couples circulate
Couples trade . . . boys circulate
Girls U turn back
Allemande

Four ladies chain three quarters
Heads curlique . . . walk and dodge
Swing thru . . . boys run . . . girls trade
Bend the line . . . centers only box the gnat
Everybody star thru . . . centers pass thru
Swing thru . . . boys trade . . . all circulate
Boys run . . . girls trade . . . girls circulate
Four couples wheel around
Promenade

All Position Thought Provokers
Heads star thru . . . curlique . . . face left
Pass thru . . . trade by . . . star thru
Two ladies chain . . . girls run
Hinge one quarter . . . boys trade . . . girls run
Wheel and deal . . . pass thru . . . trade by
Spin chain thru . . . boys run
Wheel and deal
Box the gnat . . . right and left grand

Heads cross trail . . . separate round two
Pass thru . . . bend the line . . . pass the ocean
Swing thru . . . boys run . . . wheel and deal
Centers pass thru . . . star thru
Pass the ocean . . . swing thru . . . boys trade
Girls circulate . . . boys run
Those facing out U turn back
Those facing in half sashay
All turn and left thru
Allemande

MISCELLANEOUS FIVE

by Jac Fransen, The Netherlands

From static square
Heads star thru . . . California twirl
Touch to a wave . . . hinge and flutter
Touch one quarter . . . release the column
Touch to a wave . . . release cycle
Centers pass thru . . . touch to a wave
Linear cycle . . . pass thru
Wheel and deal
Centers touch to a wave
Ping pong circulate
Centers right and left thru . . . pass thru
Right and left thru . . . Dixie derby
Chain down the line . . . flutter wheel
Dive thru . . . square thru three quarters
Left allemande
Heads to the center . . . star the route

AMMUNITION

If you have dance material which will fit Basic plateau clubs, send it to our Ammunition Editor, Ken Kernen, 201 E. Greenway Rd., Phoenix, AZ 85022.

Four ladies chain three quarters
Heads star thru
Square thru three quarters, pass thru
Outsides separate star thru, California twirl
Others pass thru, separate
Round one to lines of four
Star thru, two ladies chain
Pass thru, star thru
Two ladies chain, star thru
Dive thru, pass thru
Star thru, California twirl
Left allemande

Heads star thru, pass thru
With the sides right and left thru
Dive thru, square thru four hands around
Separate round two come into the middle
Star thru, pass thru
With the sides right and left thru
Dive thru, square thru three quarters
Left allemande

Sides cross trail thru
Round one into the middle
Box the gnat, right and left thru
Pass thru split two
Round one to lines of four
Box the gnat, right and left thru
Roll away half sashay
Go right and left grand

Four ladies chain
Heads right and left thru
Sides square thru three quarters round
Separate round one into the middle
Right and left thru, pass thru
Circle four once around dive thru
Star thru, right and left thru
Cross trail, left allemande

Sides right and left thru
Square thru four hands around
Right and left thru, square thru four
California twirl, right and left thru
Cross trail, skip one
Left allemande

Heads cross trail
Around one to lines of four
Bend the line, pass thru
Face your partner
Right and left thru, dive thru
Pass thru, right and left thru
Left allemande

Sides right and left thru and rollaway
Star thru, right and left thru
Dive thru, California twirl
Right and left thru and rollaway
Star thru bend the line
Right and left thru, star thru
Dive thru, California twirl
Square thru four hands around
U turn back, left allemande

Heads right and left thru
Four ladies chain
Sides square thru four hands around
Right and left thru, allemande left

SINGING CALL ADAPTATION

IS YOU IS (OR IS YOU AIN'T MY BABY)

Adapted by Steve Minkin, Sebastopol, California
Record: Top 25080
OPENER, MIDDLE BREAK, CLOSER
Join your hands and circle to the left, go round that ring
Rollaway, circle to the left I sing
Oh I say rollaway and circle left
All around in the usual way
Now the ladies center and the men sashay
Circle to the left go round that way
Ladies center and the men sashay, circle to the left in the usual way
Allemande left your corner, promenade your lady home, singing: Is you is or is you ain't my baby, 'cause if you is then come along home with me.
FIGURE
Head (side) **two couples promenade**
You go halfway round the ring
Come down the middle and you do the right and left thru, yes you do
Side two couples pass thru, California twirl
Same two, rollaway, pass thru,
Do a U-turn back
Allemande left your corner, turn a right arm round your own
Go back and swing that corner girl and promenade her home singing:
Is you is or is you ain't my baby, 'cause if you is then come along home with me.
SEQUENCE: Opener, figure twice for heads, middle break, figure twice for sides, closer.

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Squarely yours,

Garrett Mitchell Jr.

Garrett Mitchell Jr.
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CALLER of the MONTH



Rod Sipe, Ray Lake, Alberta

IT'S A VAST AREA from Doe River, British Columbia to High Prairie, Alberta, but every week Rod Sipe and his wife Joyce cheerfully travel some 900 miles to eight different clubs. Square dancing is said to be alive and well in the Peace River Country of Western Canada thanks to this caller's spirit and generosity that has done much to nourish the activity he has been a part of for over twenty years. He was instrumental in the formation of the Peace Globe Promenaders, a group formed from members of all the clubs in the area for the purpose of special weekend jamborees.

Rod's home club is the Ray Lake Dancers. When their community hall became too small to accommodate all the dancers, they decided to build their own square dance hall on three acres of land, overlooking the lake, which the Sipes donated to the club. Work began in the spring of 1980 with donations of volunteer labor and materials from enthusiastic dancers and even some non-dancers. By late fall, the hall was in full swing. At Rod's dances you'll find fun and fellowship with Mainstream and Plus I as the levels of choice. There will also be rounds and contras. He spends time encour



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aging and assisting new callers as well as teaching beginner classes each year. The Sipes have seven children and all of them are active in square dancing — in fact two of the boys call for their own clubs.

The Ray Lake hall is located close to the Alaska Highway and it's not uncommon to have American dancers and callers stop by. Two special summer events where you'll hear Rod at the mike are the "June Bug" and the "Donkey Dance." In fact it's doubtful that you'd have trouble finding him at any time of year, wherever he may be, when you decide to head north, for while attending the 1978 National Convention in Edmonton, Alberta Rod Sipe was aptly dubbed "The Mighty Voice of the Peace River Country."

(**LETTERS,** *continued from page 3)*

Squares in Auckland, New Zealand, and I'd like to send him a copy of the magazine but I can't bear to part with any of them. Would it be possible to obtain a single copy?

Elsie Epke
Brockport, New York

Dear Editor:

Last year I volunteered to teach the mentally handicapped how to square dance. It seemed so easy at first. I taped the "fun nights" and thought that even if it took a year for my friends to learn these steps, it would be worthwhile. But the music was too fast. We have had to stop the tapes often. I am only a dancer, not a caller, and completely at a loss how to continue. I hope that a caller who has taught and understands the mentally retarded will come to my rescue. The center where I teach has a tape deck and an ordinary type of

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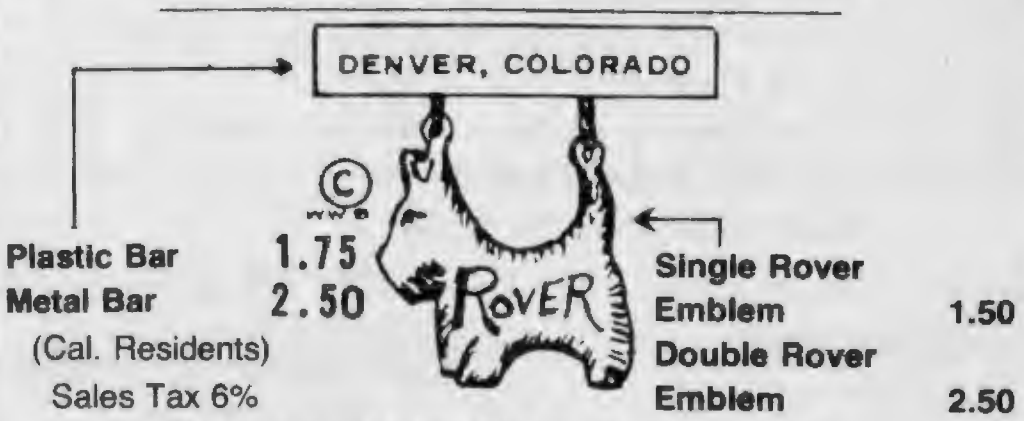
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record player and at least one square of young people who are anxious to learn square dancing and reap the benefits we already enjoy. Please help me to help them.

Mrs. Eleanor Strella
Mascoma Heights Dr., R.D. 1
Enfield, New Hampshire 03748

Dear Editor:

We have a 93 year old in our class who is a delight. Age is certainly not a deterrent to learning and square dancing helped him over the loss of his wife last September. His partner was in a beginner class of ours two years ago and lost her husband, so it has been good for both of them.

Lois and Bob Fisk
Mesa, Arizona

Dear Editor:

We are trying to locate our traveling door given away in 1976. It is an old wooden door cut and hinged in the middle, with "Cal Aggie Sqare Dancers" (squares is misspelled) on it along with our club logo, a cow. We are also trying to locate all alumni to tell them about our 10th Anniversary Hoedown, May 8th, Placer County Fairgrounds, Roseville. If anyone has information on either, please write us

Michael and Page Riskin
707 6th Street
Davis, California 95616

Dear Editor:

We think the following family should be made known to your readers. We need a word to describe Glen and Gay Thomas and their 13-year old daughter, Lynn, who drive from Bryson City, North Carolina, to Hiawassee, Georgia, 130 miles round trip, every Monday night to attend square dance class. They have done this uninterrupted for more

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Helen and Art Seligman
Hiawassee, Georgia

We agree! — Editor

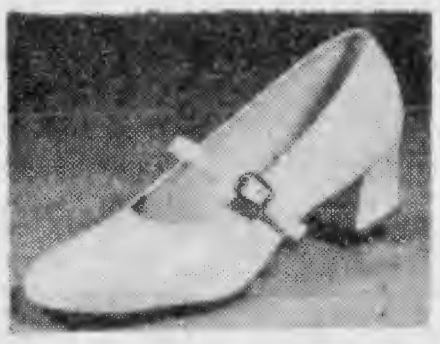
Dear Editor:

I would like to take this opportunity to say how much your magazine means to us. We used it to plan a super holiday in 1980. We saw the article, "Take the Night Train to Memphis," and sent for reservations. Saw your advertisement for Kirkwood Lodge and had a fantastic week with Marshall Flippo, Elmer Sheffield and Ken Bower. We went to Nashville for a trail-in dance with Paul Marcum and Gary Shoemake. Paul Marcum was in England the preceding Easter and when we said we had booked for the National, he invited us to stay with friends of his as his house was already overflowing. It was a wonderful holiday and we are planning to repeat it in '83. We loved America, the people, the food, everything, and thank Sets in Order

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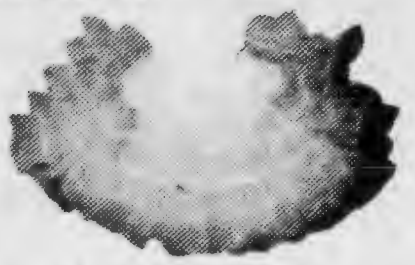


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(SQUARE DANCING) for giving us the idea to take that train.

Pat and Frank Plant
Braunton, Devon, England

Dear Editor:

We seem to be doing well in Rome and the Naples club is going strong, but other clubs seem to have fallen on hard times. Several callers have been rotated out . . . It is nice to see the reception contras have received here . . . We don't know where we are going next but we do plan to spread the gospel of square dancing and, of course, rounds and contras.

Douglas and Marg Foster
Rome, Italy

Dear Editor:

Re my article, "Now I can Hear the Caller," in your February issue, I have had numerous requests for information about the comparative performance of "looping" systems for square dancing. Frankly I can't afford the continuing cost of making and mailing the explanatory articles. Future requests should include a dollar for copying costs and a 37¢ stamped, self-addressed envelope. For this a person will receive a comparative performance report on wire (Carron), FM and Infra-Red Loops, an article on the uses of a Phonic Ear Personal FM set and an article on how to get new GTE telephone equipment that has a built-in telecoil so you can hear easily on the phone. This article will guide you on how to tackle other independent phone companies who don't provide telecoil receivers. I've learned a lot since I wrote the article. The Carron Loop is still excellent, but restrictive. You must dance under the wire loop. I've switched to a more expensive Phonic Ear Personal FM set which lets me hear just as well

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John M. Centa
10555 Friar Drive, #13
Hayden Lake, Idaho 83835

All interested in this material, please heed the request to cover reproducing and mailing costs. And happy hearing. — Editor

Dear Editor:

I'm sorry I waited so long to tell you how much I appreciated the scholarship you gave me last year. I attended Earl Johnson's school in Virginia and enjoyed every minute of it. There were 27 callers in attendance and their experience varied from less than one year's experience to 20 years, so in addition to the instruction I gained a lot of knowledge from the experiences of these long-time callers.

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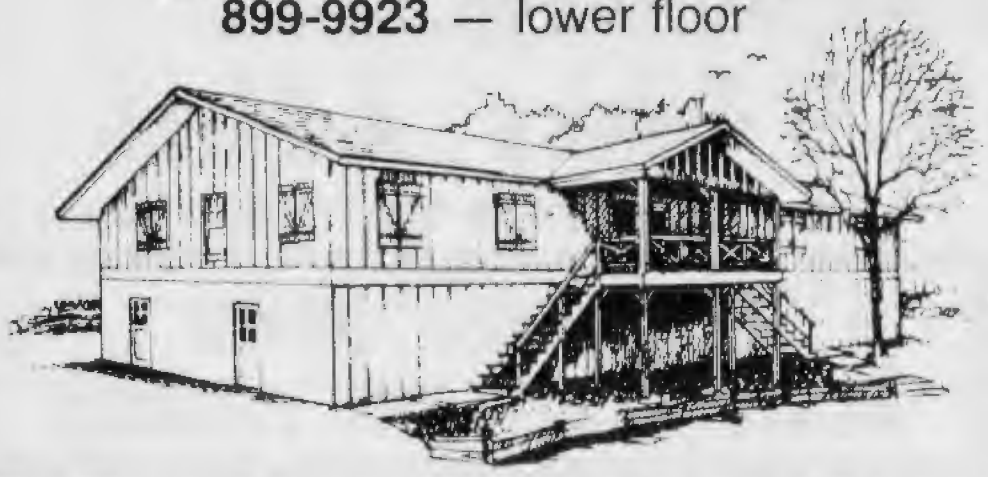
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Last October I was lucky enough to be hired to call for a small club, The Carolinians. We now have a class going as well. Since I retired from the Telephone Company two years ago, I was somewhat at a loss as to what to do with my spare time. Calling has truly filled this void, brought new friendships and given me plenty of opportunities to occupy my mind and my spare time. Thanks again for the scholarship and for the things you are doing for the world of square dancing.

Keith McNeal
Greensboro, North Carolina

Dear Editor:

Hope you can help me locate a round dance record that is no longer available in record shops: "You're Sixteen and You're Beautiful" — MCA 40190 (MC 2517) by Lenny Dee. Maybe a reader has the record and would be willing to sell it.

Mary Aitson
2419 Cherry
Woodward, Oklahoma 73801

Anyone who might be able to help Mary, please write her directly. — Editor

SQUARE DANCING MAGAZINE'S AUGUST DIRECTORY

The informative, world-wide Directory, included as part of the August SQUARE DANCING magazine, is now being updated. To be sure your association is included with the correct address, please send the information to this magazine NOW. Information volunteers who have not indicated their availablity to continue in this capacity may be dropped. The deadline for this information is the first week in June.

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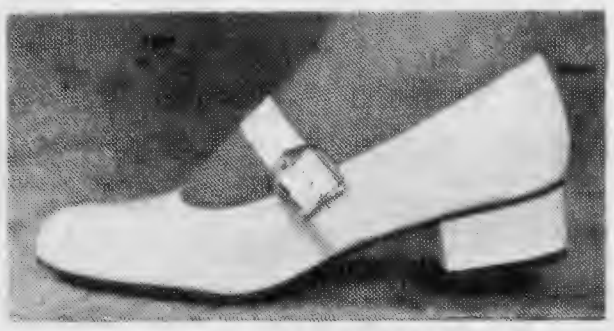
ON THE RECORD, *continued from page 21*

— weave ring — do sa do — promenade (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — down middle square thru four — right and left thru — veer to left — ferris wheel — centers square thru three quarters — swing corner — promenade (Alternate Figure) Heads square thru four hands — do sa do make ocean wave — recycle there — sweep one quarter more — right and left thru — dive thru — square thru three hands — swing corner — promenade.

Comment: A fast moving release with excellent instrumental and good calling by Ron. A slowed tempo will assist this record. Pioneer has put out a good release. Callers may have to work on this record. It's a foot stomping kind that dancers enjoy. Rating: ☆☆☆☆

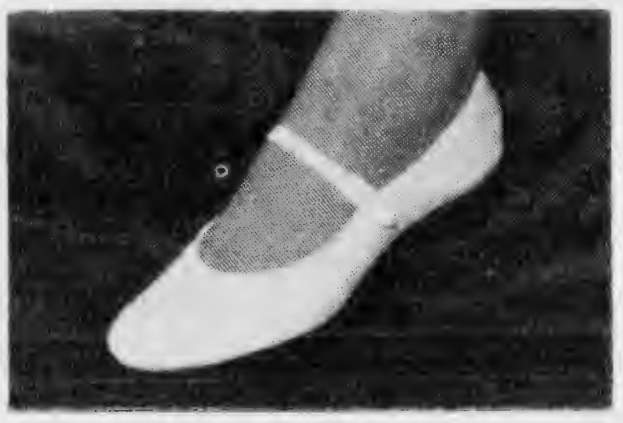
MICHIGAN HEART — Erin 107
Key: D Tempo: 126 Range: HG
Caller: Don Tramutolo LA
Synopsis: (Break) Circle left — walk around corner — see saw own — allemande left

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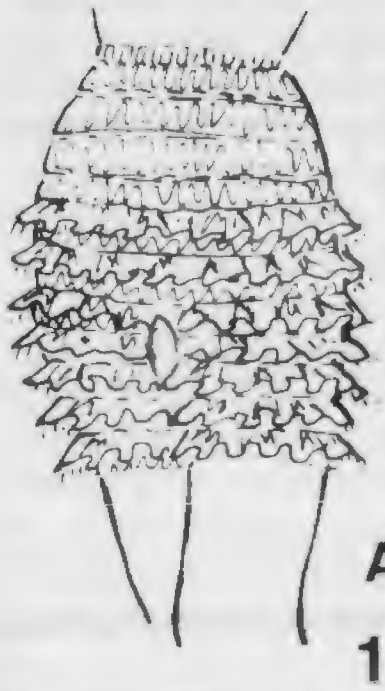
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corner — right and left grand — swing — promenade (Figure) Heads square thru four hands — do sa do corner — curlique — walk and dodge — partner trade — right and left thru — pass the ocean — recycle — corner swing — promenade.

Comment: A release that offers a very standard figure. Dancers had mixed emotions. A seemingly easy tune to call and the assist of background voices did help. Music is average with a strong guitar lead that offers a smooth dance. Rating: ☆☆

WATCHIN' GIRLS GO BY — Quadrille 815
Key: F&F Sharp Tempo: 130 Range: HB
Caller: Gary Mahnken LC

Synopsis: (Opener & Break) Allemande left — turn partner by right — men star left one time — turn partner by right make a wrong way thar — shoot star — allemande left — weave ring — swing — promenade (End) sides face grand square — four ladies chain — chain back — roll promenade (Figure) Heads promenade halfway — down middle pass thru — U turn back — star thru — square thru three quarters — trade by — star thru — pass the ocean — swing thru — swing thru again — swing corner — promenade.

Comment: Adequate music with heavy beat. Very clear calling. Grand square with music only does assist this release. The figure is Mainstream and very average in its usage. Rating: ☆☆

BUT FOR LOVE — G & W 600
Key: E Flat Tempo: 128 Range: HC
Caller: Ralph Trout LB Flat

Synopsis: (Break) Circle left — left allemande — do sa do — boys star left — turn partner by right — allemande left — swing own — prom-

HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.

enade (Figure) Heads square thru four hands — corner do sa do — swing thru two by two — boys run — ferris wheel — right and left thru — square thru three hands — swing corner — promenade (Alternate figure) Heads square thru four hands — corner do sa do — swing thru two by two — boys run — ferris wheel — double pass thru — track II — swing corner — left allemande — promenade.

Comment: Welcome is again extended to another label — this one under Red Boot distribution. Word metering in one place on square thru can be adjusted. Melody line is not difficult but seems to be slightly monotonous.

Rating: ☆☆

AN AVALANCHE OF NEW RELEASES

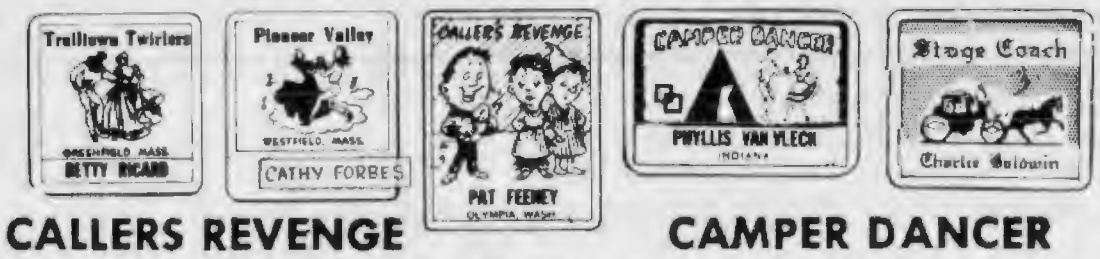
There's no explaining "why," but the number of new records being reviewed this month is in keeping with the number that have been filling the dealer shelves for the past year. We expect an even greater number as Convention time nears.

THIS OLD RIVERBOAT — FTC 32040
Key: F Tempo 126 Range: HD
Caller: Gary Brown LC

Synopsis: (Break) Join hands circle left — allemande left — turn partner by right — men star left — star promenade — girls step out backtrack — same one do sa do — left allemande — come home promenade (Figure) Head two square thru four hands — meet sides right and left thru — do sa do — make ocean wave — girls trade — girls run — tag the line — face to right — wheel and deal to face those two — pass to center — square thru three quarters — swing corner — promenade.

Comment: A very clear release easily heard on dance floor. Good calling and good music with fine banjo lead. Adequate figure and the tune is good if callers want something a little

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JP 204 "Gonna Have A Ball"
JP 106 "Heartbreak Mountain"
JP 402 "Four In The Morning"
JP 401 "Tennessee Sunshine"
JP 101 "Blue Moon Of Kentucky"
JP 102 "Rhythm Of Rain"
JP 104 "Someone Like You"
JP 105 "I Don't Know Why"
JP 1977 "All I Ever Need Is You"
JP 202 "Tulsa Time"
HOEDOWNS
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JP 502 Country Cat/City Slicker
ROUNDS
JP 301 "All Of Me" (Loehrs)
JP 302 "No Love At All" (Loehrs)



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different in their record cases. Callers will need to listen to determine if they can handle.
Rating: ☆☆☆☆

NEVER BEEN SO LOVED — 4-Bar-B 6046
Key: D Tempo: 128 Range: HB
Caller: John Marshall LG
Synopsis: (Break) Walk around corner — see saw own — join hands circle left — men star right — left allemande — weave ring — do sa do — promenade (Figure) Head two promenade halfway — square thru four — do sa do — square thru three — trade by — swing corner — left allemande — promenade.
Comment: An above average release with a figure that is nothing special yet adequate. John does a nice calling job and the instrumental offers an average musical interpretation. Some callers may have mixed reactions.
Rating: ☆☆☆

PRIDE — Red Boot 1265
Key: A&B Tempo: 128 Range: HB
Caller: Allen Tipton LA
Synopsis: (Opener & Ending) Circle left — allemande corner — home do sa do — four men star by left — at home turn thru — left allemande — swing own — promenade (Break)



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Comment: A nice instrumental with above average calling by Allen. The melody line may be questioned as to its popularity sound wise — seven times through. The key change helps the tune. The figure is adequate but not unusual. Rating: ☆☆☆

OLD FLAME BURNING — Lore 1199
Key: C Tempo: 130 Range: HC
Caller: Bob Graham LA

Synopsis: (Opener & End) Heads star the route or grand square — circle left — left allemande promenade (Middle break) Four ladies chain — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads touch a quarter — boys run right — touch a quarter more — swing thru — centers trade — boys run — right and left thru — pass the ocean — recycle— sweep one quarter more — slide thru — swing — left allemande — corner promenade.

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Comment: A ballad type of musical release that is quite average. Nice rhythm with lots of dance movement for the dancers. The timing seemed quite nicely put together. Callers should have no problem using this.

Rating: ☆☆☆

LOVE POTION NUMBER 9 — Longhorn 1035
Key: A Minor **Range: HG Sharp**
Tempo: 136 **LG**
Caller: John Frank

Synopsis: (Break) Circle left — left allemande — curlique — trade — roll to face — men star left — turn partner by right — girls star left — box the gnat — promenade (Figure) Heads square thru four hands — swing thru — spin the top — right and left thru — flutterwheel — pass the ocean — girls trade — swing thru — boys trade — turn thru — allemande left —promenade.

Comment: A quick moving dance, sometimes too quick for smooth dancing. The tune is not familiar and some callers may have difficulty with it. An unusual release with novelty words. Music is average to above average.

Rating: ☆☆

Please see **RECORDS,** *page 78*

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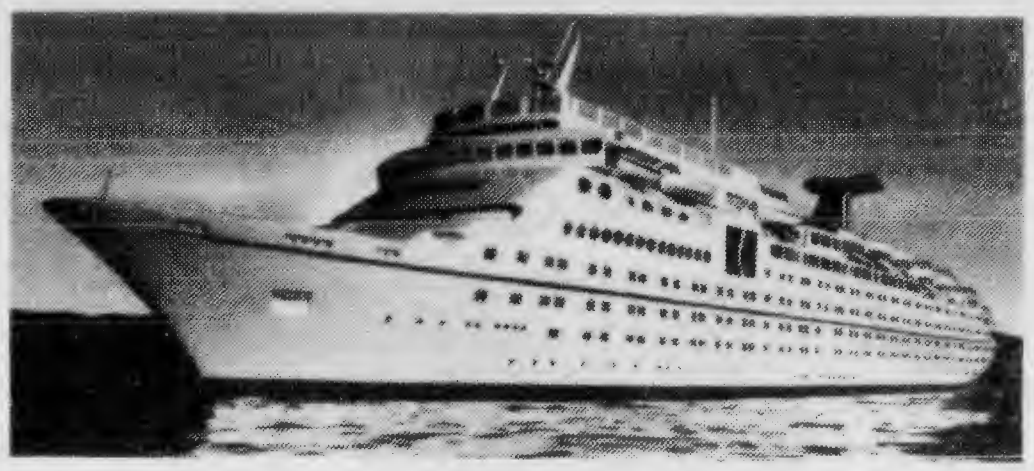
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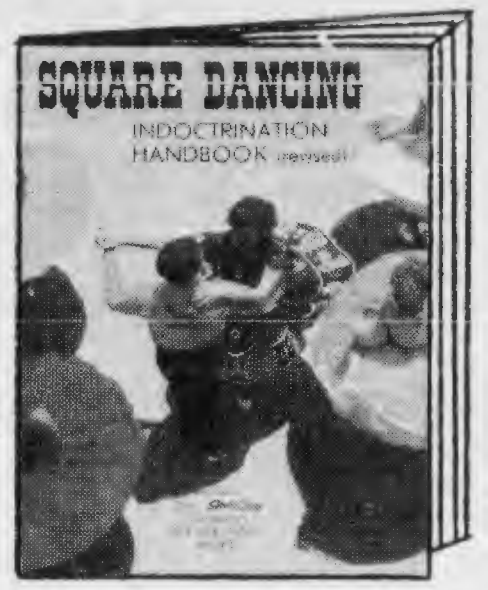
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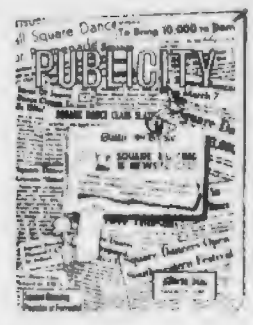
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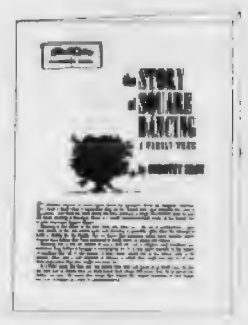
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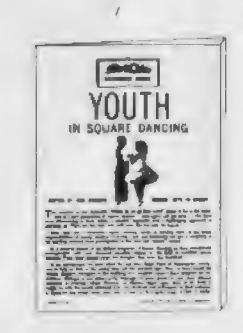
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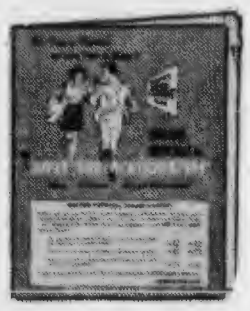
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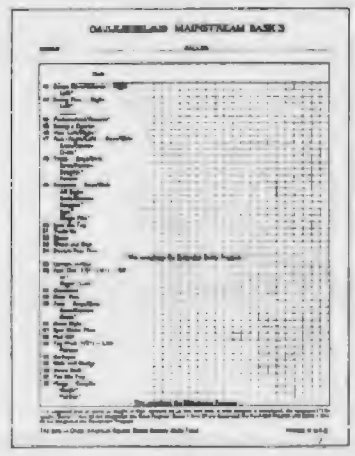
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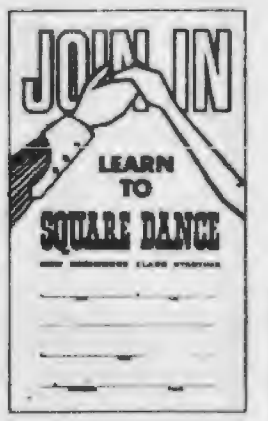
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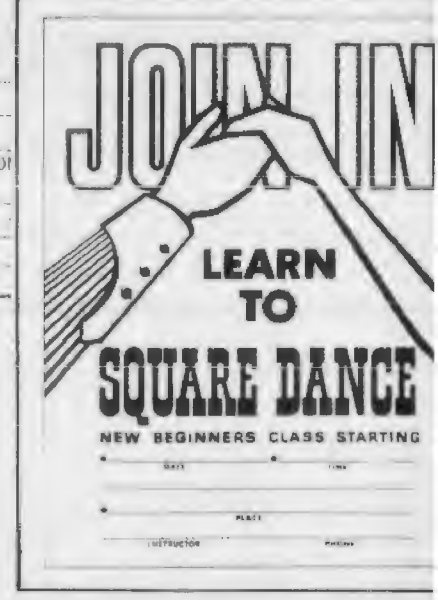


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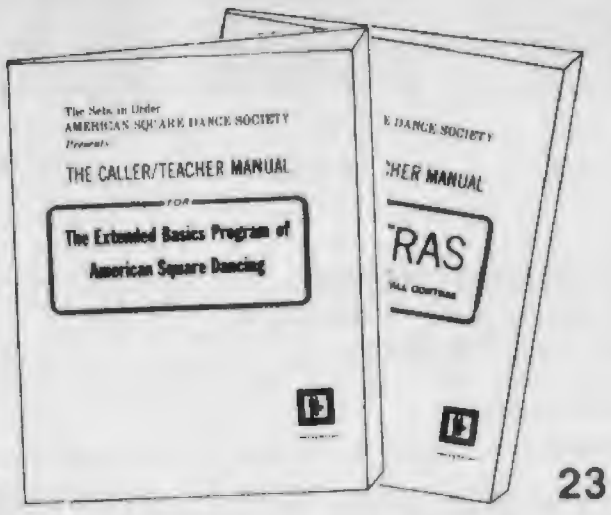
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22



23

24

25

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KEEP YOUR FEET A SMOKIN' — Big Mac 039
Key: F Tempo: 128 Range: HC
Caller: Mac McCullar LD
Synopsis: (Break) Four ladies chain across — chain back — ladies center back to back — men promenade — same girl do paso — roll promenade — swing at home — (Figure) Head two couples promenade halfway — two and four right and left thru — heads square thru in the middle — do sa do outside two — eight chain five — allemande left — come back one promenade.
Comment: Music on this release is quite adequate and figure offers a Mainstream dance utilizing an eight chain five. Good rhythm with fine beat which means an above average release. Rating: ☆☆☆

UNWOUND — Red Boot 271
Key: D Tempo: 128 Range: HB
Caller: Frank Thomason LA
Synopsis: (Opener & Ending) Heads star the route — circle left — allemande left — promenade (Break) Sides face grand square — circle left — allemande left — promenade (Figure) Heads promenade halfway — right and left thru — square thru four hands — do sa do corner — touch one quarter — scoot back —

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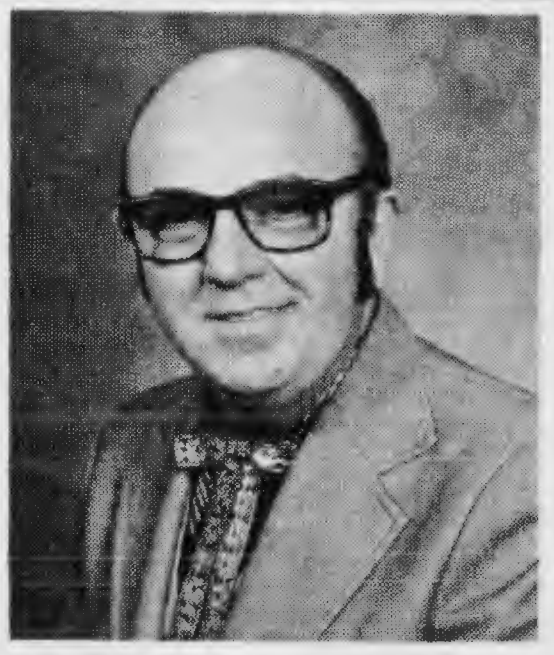
swing — promenade.

Comment: Good Red Boot music as usual though the caller seems to have trouble with pitch in some places. The dance movement is nothing special although it does use a scoot back. The good music and danceable figure give it the rating it receives. Not one of Red Boots' best. Rating: ☆☆☆

THAT'LL BE THE DAY — Rebel 107
Key: A Flat Tempo: 130 Range: HC
Caller: Jeff Nelon LE Flat
Synopsis: (Break) Sides face grand square — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — sides right and left thru — flutterwheel — sweep one quarter — pass thru — swing thru — boys run right — ferris wheel — centers pass thru — swing corner — promenade her (Figure) Sides promenade halfway — heads right and left thru — flutterwheel — sweep one quarter — pass thru right and left thru — star thru — Dixie style — make wave — boys cross fold — swing corner — promenade.

Comment: A rock type of release from a pop tune that will seem familiar to many. The music is just average. The figure has enough meat to

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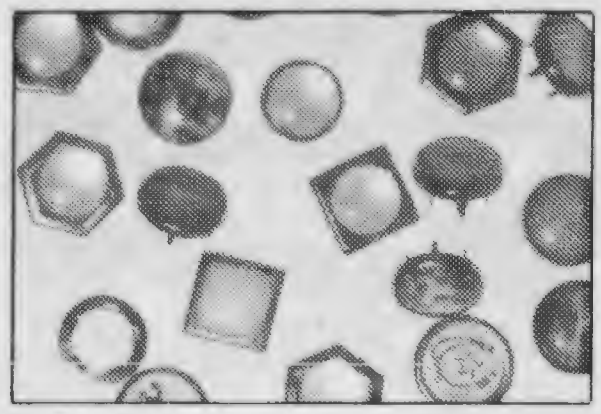
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satisty most dancers. This is recorded for stereo players which most P.A. sets do not have. Calling is average. Rating: ☆☆☆

TIGHT FITTIN' JEANS — 4-Bar-B 6047
Key: A Tempo: 130 Range: HC Sharp
Caller: Mike Sikorsky LG Sharp
Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do own — promenade (Figure) Heads lead right — circle four — make a line — up and back — right and left thru — pass thru — wheel and deal — centers zoom — new centers swing thru — turn thru — swing corner — left allemande — come back and promenade.
Comment: The second release of this tune but this one seems to offer more dance execution. Mike does a nice job in his efforts. Music is adequate. Callers will want to determine their needs for adding this to their collection.
Rating: ☆☆☆

SMOKE ON THE WATER — Blue Star 2154
Key: D Tempo: 128 Range: HD
Caller: Nate Bliss LA
Synopsis: (Break) Allemande left — come back box the gnat — four ladies left hand star —

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Comment: What memories this record may bring back to many callers. This reviewer remembers when Pancho Baird recorded this tune. The music is adequate; the figure well timed and a very danceable Mainstream.

Rating: ☆☆☆

RODEO ROMEO STYLE — Blue star 2153
Key: C Tempo: 130 Range: HD
Caller: Vernon Jones LC

Synopsis: (Break) Circle left — left allemande — home do sa do — men star left — turn partner by right — left allemande — come back swing — promenade (Figure) Heads square thru four hands — do sa do — star thru — right and left thru — Dixie style — make a wave — girls circulate — boys trade — allemande left — come back swing — promenade.

Comment: An average western tune. The music is typical Blue Star but improving regularly. Mixed reactions gave this release a rating be-

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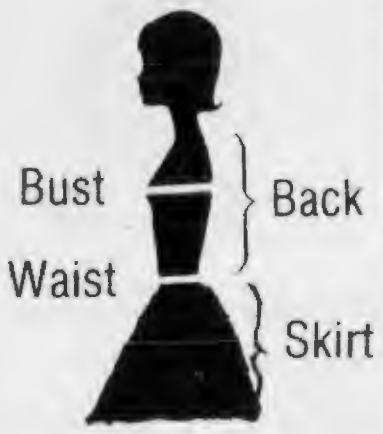
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tween average and above average. The music and figure use decide the rating it receives. Rating: ☆☆☆

OLDER WOMEN — Quadrille 814
Key: G Tempo: 130 Range: HB
Caller: Bob Osburn LB
Synopsis: (Opener & End) Sides face grand square — allemande left — weave ring — do sa do — promenade (Break) Four ladies promenade one time around — swing at home — join hands circle left — allemande left — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle right and left thru — square thru four hands — do sa do corner — eight chain four — swing corner — promenade.
Comment: A release by a new company. Interesting lyrics; figure and music are adequate. Overall rating by dancers was average. Callers can handle tune. Rating: ☆☆

GOOD OLD GIRLS — Lore 1197
Key: D Tempo: 130 Range: HD
Caller: Moe Odom LB
Synopsis: (Opener & End) Allemande left — do sa do at home — allemande left — weave ring —swing own — promenade (Break) Four girls



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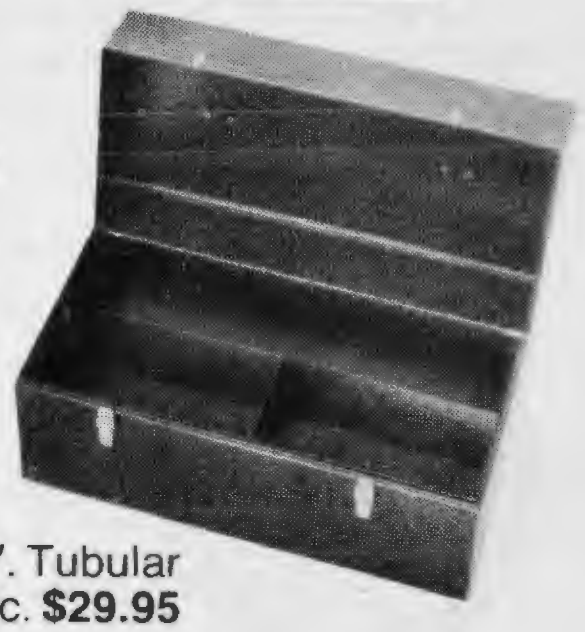




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Caller: Al Stevens, Flip Inst.

665 — Morning Of My Mind
Caller: Al Stevens, Flip Inst.

664 — Mele Kalikimaki
Caller: Al Stevens, Flip Inst.

663 — Rainbow Stew
Caller: Ron Schneider, Flip Inst.

BOGAN RELEASES

1339 — Walk Right Back
Caller: Tim Ploch, Flip Inst.

1338 — Let's All Go Down To The River
Caller: D. Davis and T. White, Flip Inst.

LORE RELEASES

1200 — Low And Lonely
Caller: Moe Odom, Flip Inst.

1199 — Old Flame Burning
Caller: Bob Graham, Flip Inst.

1198 — Up A Lazy River
Caller: Johnny Creel, Flip Inst.

ROCKIN A RELEASES

1374 — James Hold The Ladder Steady
Caller: David Cox, Flip Inst.

BEE SHARP RELEASES

118 — Red Neckin Love Makin Night
Caller: Toots Richardson, Flip Inst.

117 — I Love My Truck
Caller: Toots Richardson, Flip Inst.

PETTICOAT PATTER RELEASES

101 — Only One You
Caller: Linda Carol Forrest, Flip Inst. (First Release)

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Caller: Arnold (Bob) Strebe Flip Inst.

2377 — There'll Never Be Anyone Else But You Caller: Arnold (Bob) Strebe, Flip Inst.

E-Z RELEASES

526 — Smoke On The Water
Caller: Nate Bliss, Flip Inst.

725 — Pretty Baby Quadrille
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724 — Celito Lindo Mixer
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LS-201 I AM A DREAMER—Mel Roberts
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Music By **Harry McLellan**

chain — chain back — join hands circle left — allemande left — weave ring — swing own and promenade (Figure) Head two couples promenade halfway — sides square thru four hands — right and left thru — do sa do — eight chain six — swing number seven — promenade.

Comment: A popular western hit put to a square dance. Nice job by Moe on this record. The rhythm and instrumental are both good and the figure offers an eight chain six. The tune alone may make this release acceptable. Caller will need to practice breath control.

Rating: ☆☆☆

I LOVE MY TRUCK — Bee Sharp 117
Key: E Tempo: 130 Range: HF Sharp
Caller: Toots Richardson LE

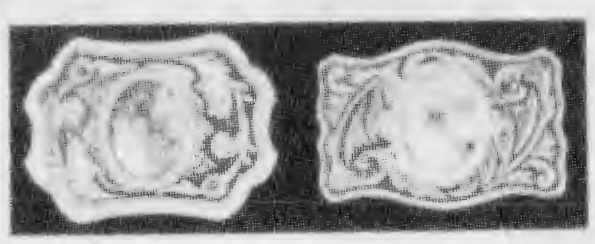
Synopsis: (Break) Heads star the route or grand square — left allemande — weave ring — swing own — promenade (Figure) One and three square thru four hands — corner do sa do — swing thru — spin the top — boys move up right and left thru — square thru three quarters — swing corner — left allemande new corner — promenade.

Comment: The record key is for women callers and male callers will need to try for size. Music is just average and choreography strictly



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Mainstream. It does include star the route which many releases this month have done. Caller can be clearly heard. Rating: ☆☆

REMEMBER ME — Square Tunes 193
Key: D Flat Tempo: 120 Range: HD Flat
Caller: Vaughn Parrish LC
Synopsis: (Break) Walk around corner — see saw own — join hands circle left — gents star right in middle — left allemande — weave ring — swing — promenade (Figure) Heads square thru four — to corner touch a quarter — scoot back — boys run right — right and left thru — rollaway — box the gnat — square thru three quarters — swing corner — promenade.
Comment: A slower than usual tempo but very comfortable. The recording level on this release seems low and may need a boost. Figure is adequate and music is average. The banjo lead adds some life to instrumental. Rating: ☆☆☆

THE STORY OF YOUR LIFE IS IN YOUR FACE — Kalox 1266
Key: A Flat & A Range: HC Sharp
Tempo: 124 LD Flat
Caller: John Saunders
Synopsis: (Break) Four ladies promenade —

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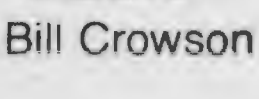


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swing at home — join hands circle left — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — meet sides make right hand star — heads star left — meet corner do sa do — touch a quarter — scoot back — girls roll — boys run right once and a half — promenade.

Comment: A slow moving but relaxed dance number well called by John. Not an exciting number but the figure, calling and music make it a very danceable release. John utilizes an interesting move by girls roll, boys run right once and a half. Good music.

Rating: ☆☆☆☆

MOUNTAIN DEW — 4-Bar-B 6049
Key: E Tempo: 128 Range: HC Sharp
Caller: Bob Carmack LB

Synopsis: (Break) Sides face grand square — circle left — left allemande — promenade (Figure) Heads square thru four hands — meet corner do sa do — curlique — walk and dodge — partner trade — right and left thru — pass the ocean — recycle — swing — promenade.

Comment: This tune goes back into the early stages of folk music. The words are interesting and comical for the dancers. The figure is average and Mainstream. Music also is aver-



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age. Some callers may have fun with this one. Some may offer this a higher rating.
Rating: ☆☆

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Awright/Awright Two	L8	12
U-Huh/Clog/U-Huh	L8	11
FLIPS		
Adeline — M. Hull	CHNK	051
Another Sleepless Night — E. Sheffield	ESP	106
Blanket On The Ground — J. Beard	L8	5
Bobby Sue — M. Hoose, J. Jones, D. Williamson, W. McDonald	RB	273
Bottom Of A Battle — B. Lepard	BR	232
Detroit City — J. Scott	PR	1054
Golden Memories — E. Sheffield & P. Marcum	ESP	202
Hey Joe — J. Scott	PR	1050
How Come You Do Me Like You Do — B. Stone	BR	233
I'll Get Over You — V. Parrish	SQT	198
Let Your Love Flow — D. Lipscomb.	PR	1052
Lightnin (Hoedown) — E. Sheffield	ESP	400
Lonely Heart In Town — D. Saunders	RWH	102
Melancholy Baby — P. Marcum	ESP	303
Mis'ry River — P. Marcum	ESP	304
Mountain Dew — (Hoedown) — B. Main	CH	108
Mountain Music — M. Clausing	MR	19
Mountain Of Love — D. Waibel	RWH	103
New Cut Road — E. Kinney	HH	5045
Old Fashion Few — W. Aamot	SR	1017
Red Roses — A. Garlock	GW	602
Rolling In My Sweet Baby's Arms — J. Rash	SR	1018
Sails Of My Ship — C. Brown	RVB	130
Sexy Ole Lady — E. Sheffield	ESP	107
Slow Hand — E. Sheffield	ESP	103
So In Love With You — K. Bower	CH	510
'Til The End Of The World — M. Boatwright	L8	6
Walk Right Back — W. Smith	GW	601


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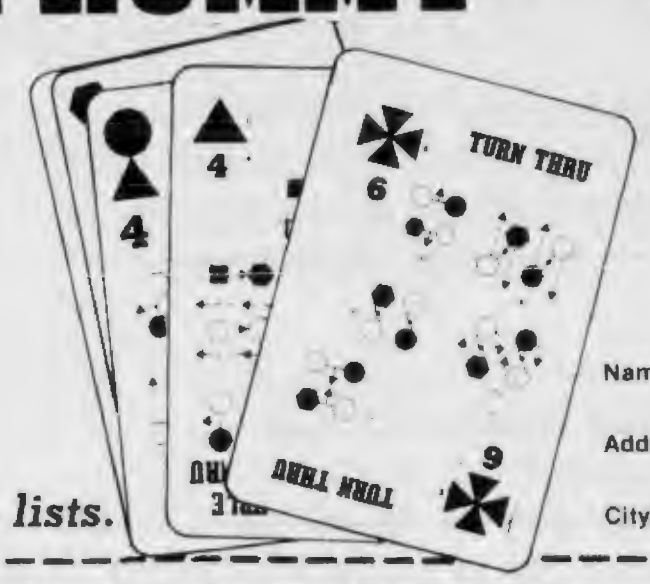
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BC 115 There's No Getting Over Me — Jack Peterson
BC 116 Preachin' Up A Storm — Gary Kincade
BC 117 Seven Year Ache — Mike Holt
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In Memoriam

Kenneth "Mike" Stokes, president of the Tennessee State Square & Round Dance Association from 1974-1976, and active dancer/member of several square and round dance clubs, passed away in late January. His contributions to the activity were many.

Also in January, Dale Bowen, active caller of the Central District Square Dance Association, Oklahoma, passed away.

Sympathies are extended to both families.

□ □ □



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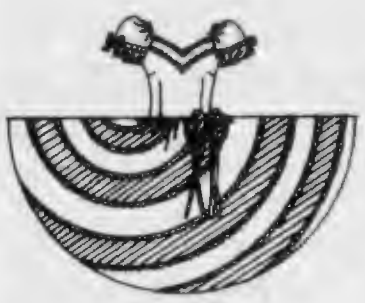
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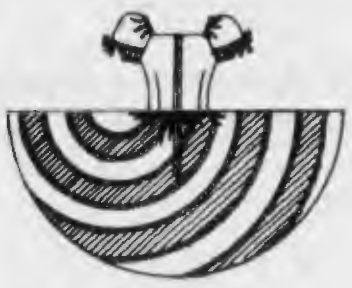
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HELP NEEDED

Dean Tolle, veteran square dancer from Napa, California, is in need of a heart transplant. His medical insurance excludes payments for such. The Five Star Squares club and caller, Dave Hobaugh, along with the Northern California Square Dancers Association and Silverado Association are planning a benefit hoedown on May 16th, from 12:00 to 5:00 PM at the Napa Town & Country Fairgrounds. All callers and cuers are donating their services to help Dave and his family (he is the father of six) raise the necessary $50,000. Attend the dance if you can. If you can't, you are invited to share in this needed cause. Donations should be made to The Dean Tolle Trust Fund and mailed to the Bank of America, 1700 First Street, Napa, CA 94558.

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May 1 — ECTA Student Jamboree, Hanau, Germany
May 1 — Annual All-Nighter Dance, Winchester, IN
May 1-2 — North Country Hoedown, Community Center Ballroom, Gilbert, MN
May 2 — Spring Contra Festival, Sor-rell's Courtyard Dance Hall, Miamisburg, OH — (513) 294-1647
May 6-8 — T&D International Convention, McMaster University, Hamilton, Ontario, Canada — 71 Roywood Dr., Don Mills, Ontario M3A 2C9
May 6-8 — Winnipeg Crocus Festival, Winnipeg, Manitoba, Canada — 384 Kirkfield St., Winnipeg, Manitoba R3K 1E6
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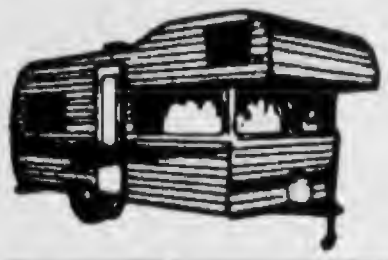
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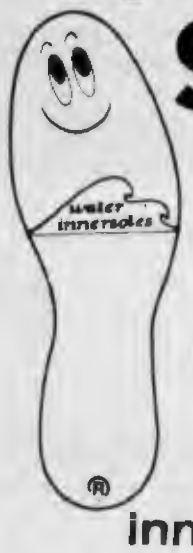
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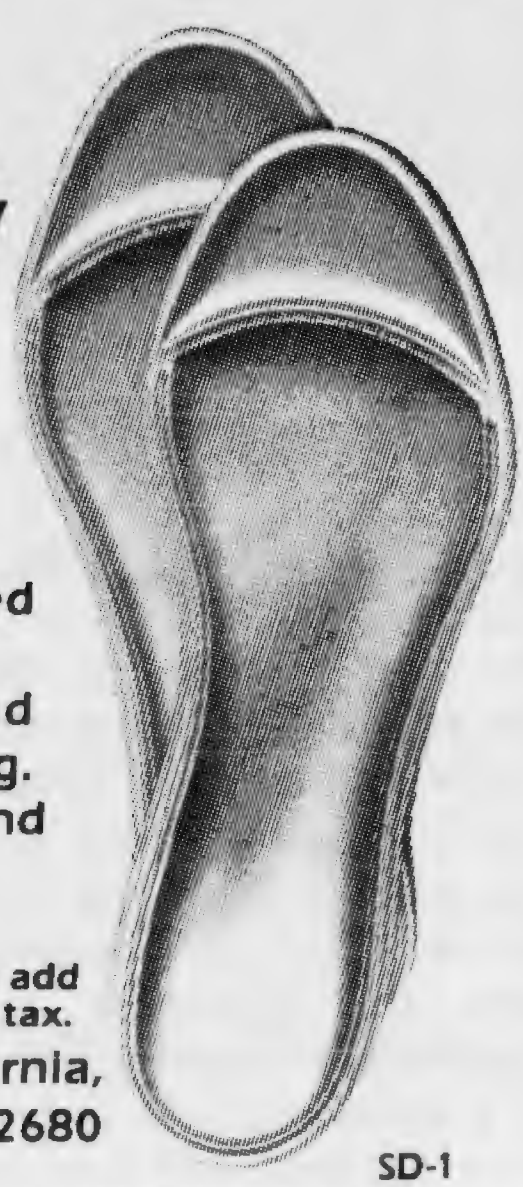
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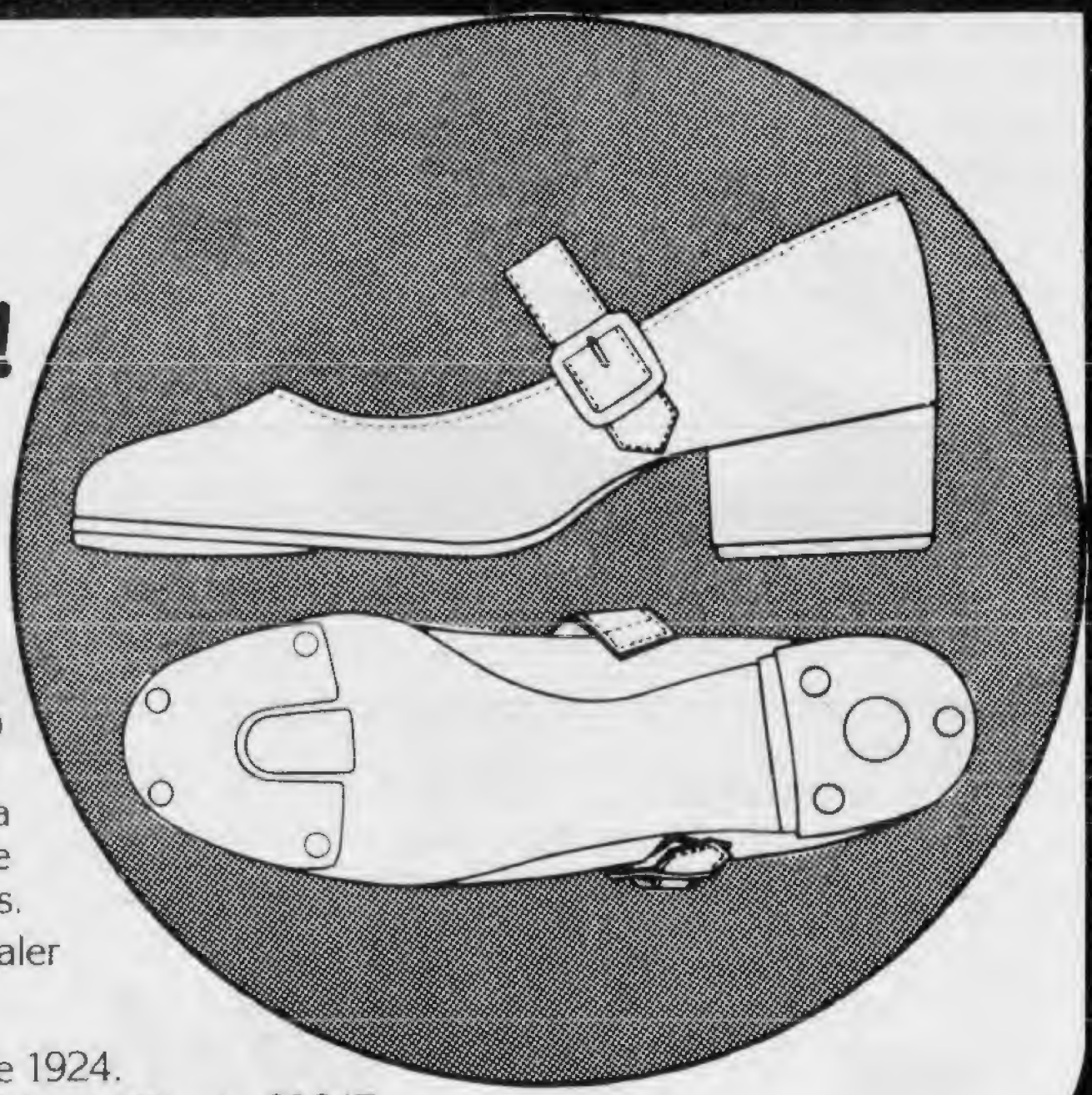
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May 28-29 — Spring Fling, Western High School, Las Vegas, NV — 2409 Pine Creek, North Las Vegas 89110 (702) 453-1441
May 28-30 — 9th Traveling Squares Convention, Salinas Valley Fairgrounds, King City, CA — (408) 675-3483
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Please see **DATES,** *page 106*



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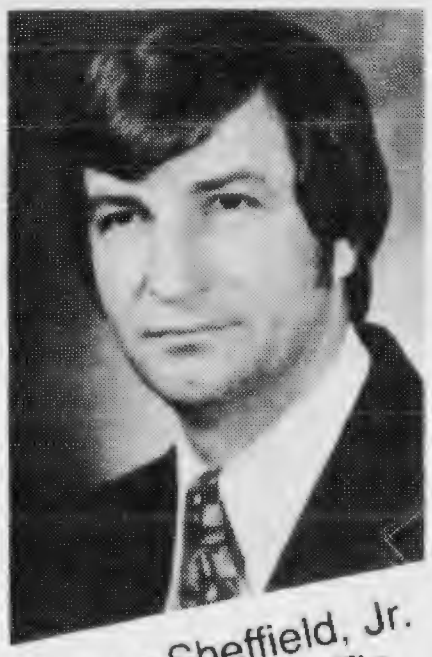
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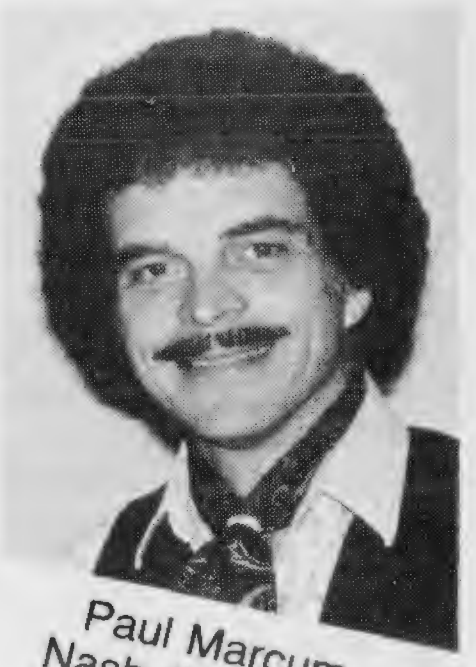
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May 28-39 — Golden State Round Up, Civic Auditorium, San Francisco, CA — 787 Grace Ct., Livermore, CA 94550 (415) 447-6227

May 28-30 — Vincennes S/D Festival, Green Auditorium, Vincennes University, Vincennes, IN — P.O. Box 743, Vincinnes 47591

May 28-30 — Wheel of Fortune, Rodeway Inn, Las Vegas, NV

May 29-30 — European Round Dance Festival, Heidelberg, Germany

May 28-31 — Billings State Festival, Shrine Auditorium, Billings, MT — 4311 Stone, Billings 59101

June 4-5 — 23rd Billy Bowlegs Festival, PASARDA Hall, Ft. Walton Beach, FL

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June 4-6 — Round-Up Days, Los Angeles Country Fairgrounds, Pomona, CA — 19361 Lockleven, Glendora 91740 (213) 335-2349

June 4-6 — Bishop S/D Festival, Indian Gym, Bishop, CA — 2277 Loch Lomond, Bishop 93514 (714) 873-4937

June 5 — Spring Fling, Barre, VT — 17 Dearfield Dr., Montpelier, VT 05602 (802) 229-0232

June 5 — Village S/D Festival, John Knox Village International Pavilion, Lee's Summit, MO — Recreation & Fine Arts, Lee's Summit 64063 (816) 524-8400

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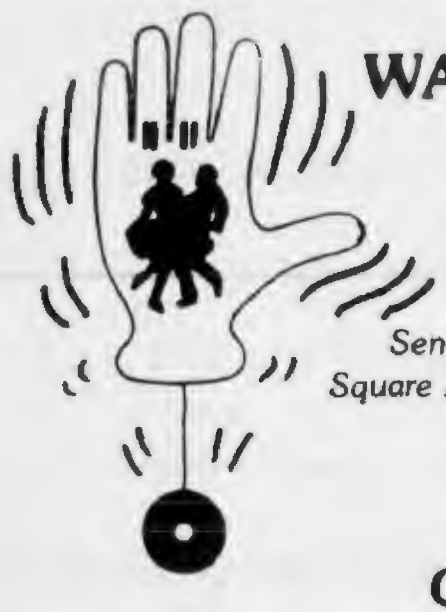
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June 12 — Hollomanders 23rd Anniversary, Fairgrounds Exhibit Bldg., Alamogordo, NM — PO Box 1440, Alamogordo 88310
June 12 — Brandon Centennial S/D Jamboree, Crocus Plains School, Brandon, Manitoba — 152 McDiarmid Dr., Brandon, Manitoba R7B 2G9
June 12 — CAN-AM Festival, '82 Oakland University, Pontiac, MI — 605 Forestdale, Royal Oak, MI 48067 (313) 542-7647
June 12 — The Rose Jubilee, Mohawk College, Hamilton, Ontario — 370 Mt. Albion Rd., Hamilton, Ontario L8K 5T2 (416) 561-4106
June 13 — Live Music Dance, Chamberlain Street School, Rochester, NH — c/o Bullock, PO Box 202, Somersworth, NH 03878
June 17-19 — Red River Community House Festival, Red River, NM — Rt. 1, Box 42, Clinton, OK 72601
June 17-19 — Pensacola S/R/D Festival, Municipal Auditorium, Pensacola, FL — 6614 Flagler Dr., Pensacola (904) 476-6105
June 18-19 — 18th Annual Idaho S/R/D Festival, University of Idaho, Moscow, ID — 1228 13th St., Clarkston, WI 99403 (509) 758-6190
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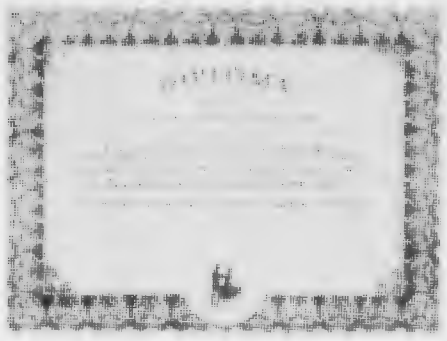

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June 18-20 — 16th Annual Cup of Gold Promenade, Fairgrounds, Sonora, CA — 410 Sharon St., Manteca, CA 95336

June 20 — Prairie-Mountain Trail-In Dance, YMCA, Columbus, OH — 4391 Belcher Ct., Columbus 43224 (614) 263-2015

June 23-24 — Charles Towne Square & Round Up, Francis Marion Hotel, Lancaster, SC — 419 Hawthorne Rd., Lancaster 29720

June 24-26 — 31st National S/D Convention, Cobo Convention Center, Detroit, MI — PO Box 35285, Detroit 48235

June 25-26 — Central Florida Clogging Celebration, Maitland Civic Center, Maitland, FL — c/o Irvine, PO Box 14271, Orlando, FL 32857

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